SQUARE DANCING

AUGUST, 1979

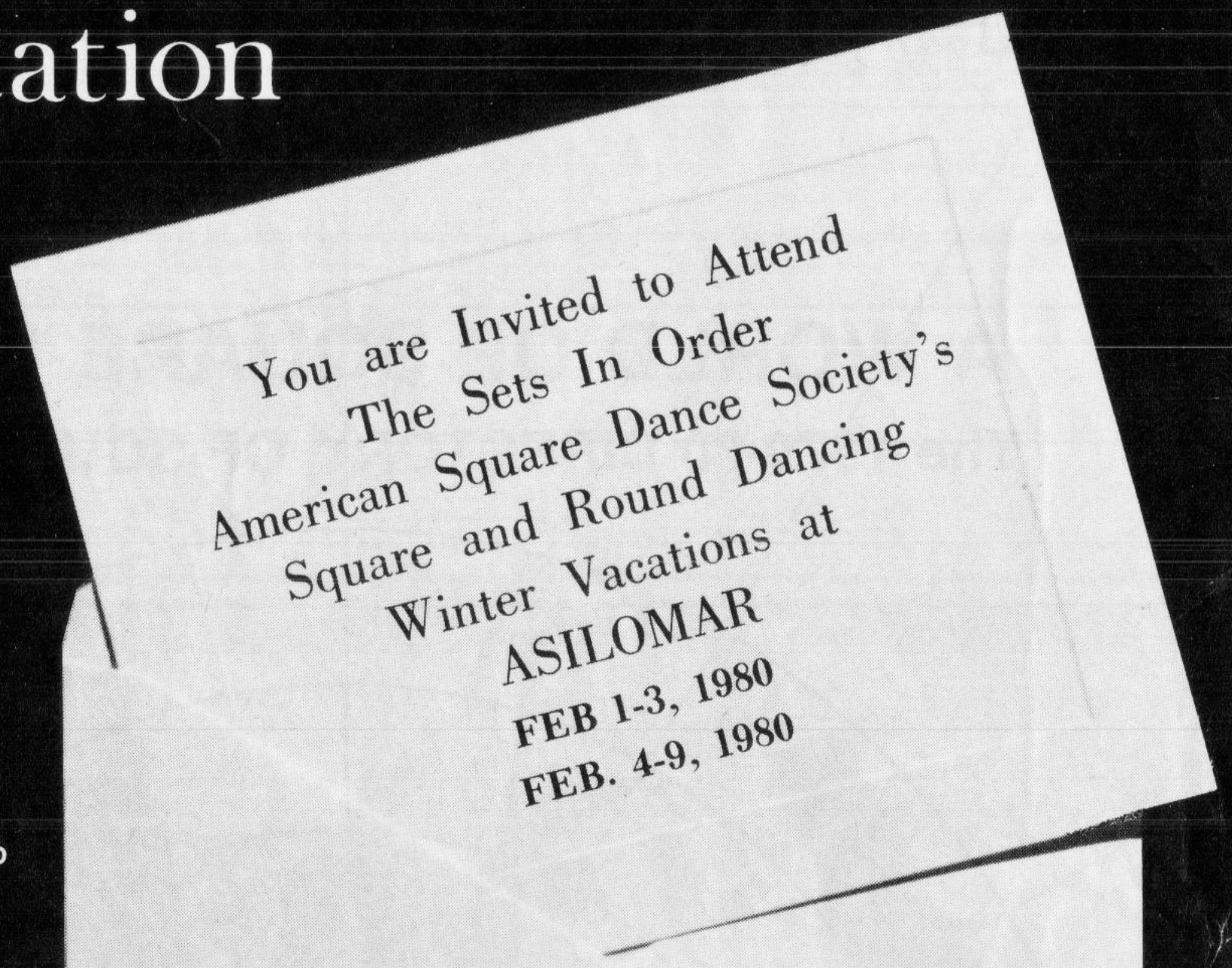
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The 1979-80 DIRECTORY OF SQUARE DANCING

official magazine of The Sets in Order AMERICAN SQUARE DANCE SOCIETY

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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

I have been a subscriber of (Sets in Order) SQUARE DANCING Magazine for over 30 years, starting with the first issue, November, 1948. Although my wife and I are not active in the square dance activity at the present time, we still enjoy reading each month's issue from cover to cover. Many of the early issues could serve as good reference material for some of the newer callers. I would be glad to donate my 30-year complete collection to some deserving caller who would be willing to pay shipping charges. Anyone interested may contact me.

Frank Pecinovsky
8039 Pawnee
Shawnee Mission, Kansas 66208

Dear Editor:

Can you give me any information about groups or clubs formed or forming for singles? Would like to know how a group is organized, how promotion and recruiting are managed,

(Please turn to page 57)



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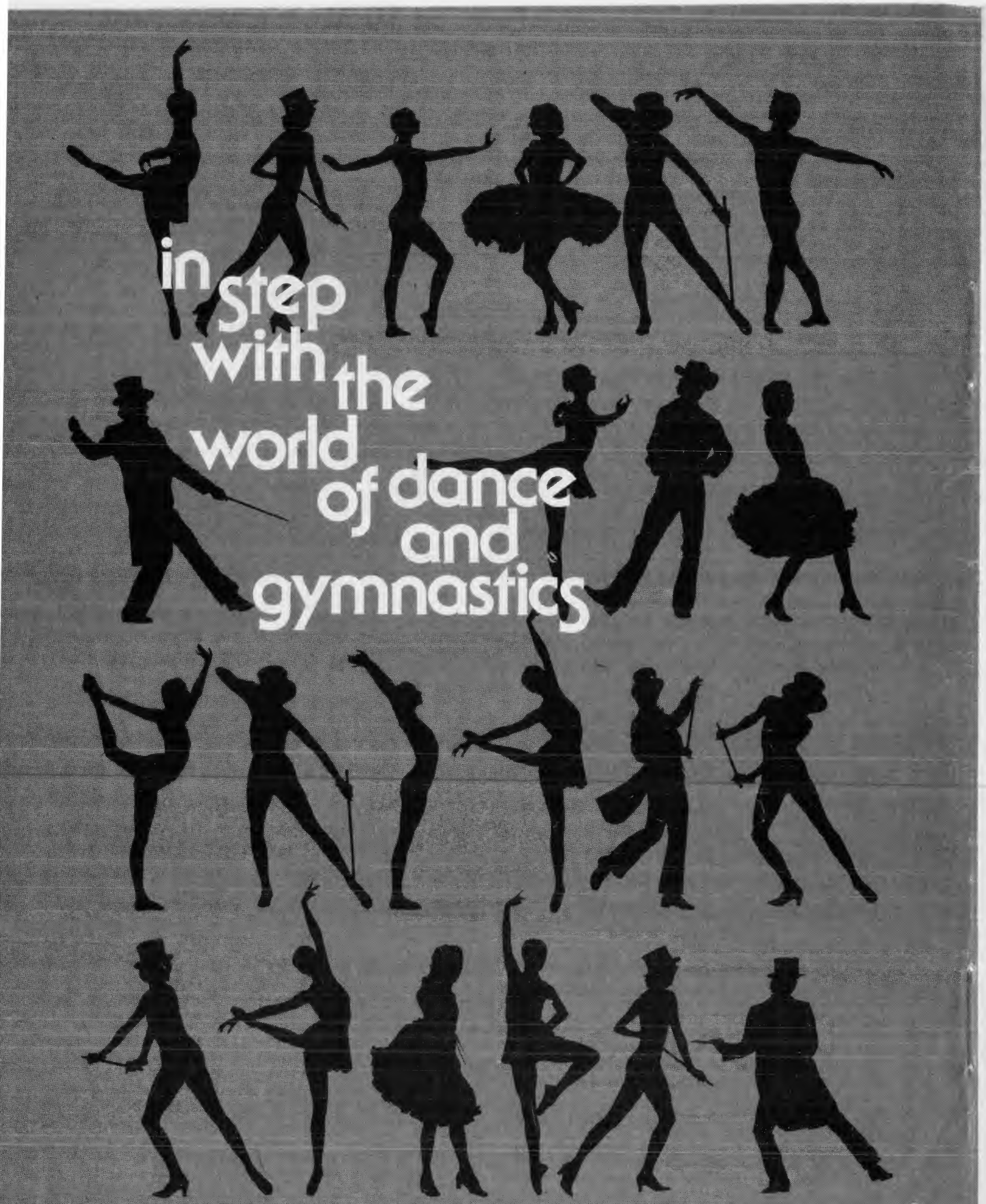
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AS I SEE IT

bob osgood

August, 1979

HOW MUCH WE TAKE FOR GRANTED in our every day lives. Sometimes it takes a gas shortage to impress upon us how dependent we are upon the automobile and modern highways and how they have molded our pattern of living. Television, radio, our many automatic appliances and so much of what we use daily were virtually unheard of only a few years ago. In our business of publishing SQUARE DANCING Magazine each month our entire subscription and typesetting processes are handled by computer. It is only when one of these mechanical monsters breaks down and operations come to a halt that we realize our complete dpendency upon the tools we take for granted.

As any oldtimer in this activity will tell you square dancing grew up with"live" musicians furnishing the caller's accompaniment. For many years square dancing was limited to the number of musical groups available in any area at any given time. Then along came the miracle of electronics and through the process of modern recording some of the truly outstanding musical groups became available to us on plastic discs.

At first it was only a trickle, soon we were getting ten or fifteen new records every month. In recent years the quantity has increased to where we have had as many as fifty recorded releases in a single month. These include hoedowns and singing calls, rounds and music for contras. To be sure, like everything else today prices have shot up, but the availability of records has been instrumental in the growth of contemporary square dancing.

What would happen if this flow stopped? As one caller said to us recently, "If all the recording companies and all the callers stopped producing records today, we would still have a great sufficiency just working with what has already been recorded in the past."

The reason for bringing all of this up is a news item which appeared in a Boston newspaper recently, giving us another cause for concern. It seems that Broadcast Music Inc. of New York (BMI), one of the licensing companies for the music industry, has, according to the news item, instigated a suit against Harvard University. Evidently it is the opinion of BMI that Harvard violated federal copyright laws by allowing the playing of records of a number of popular songs at several school dances without permission of the copyright holder. It is the contention of the licensing firm that performances in schools are "public performances" subject to copyright control. According to the article, "The suit also seeks an injunction against Harvard to prohibit future copyright infringements. The suit is one of the first such actions brought against an educational institution since the 1976 copyright act."

This type of action is nothing new and possibly nothing to get excited about. We remember having ASCAP representatives personally cover dances in our area some twenty-five years ago, apparently with the intention of setting up some form of taxation in exchange for use of their tunes. The size of the square dancing activity and the apparent cost of patroling all dances by a licensing firm and with only the prospect of a limited revenue apparently discouraged the licensing group and nothing further was done. More recently similar actions have been taken aimed at square dancing in Germany and with rumors of other cases, non-substantiated, here in the U.S.

With few exceptions, square dancing is wholly dependent upon records. To be sure, a large part of the music we dance to is in the public domain which would be the case with most of the hoedowns and some of the older singing calls, rounds, and contras. So many of

the contemporary singing calls and round dances, however, are accompanied by tunes still on the hit parade. While no direct action toward square dancing is apparent at the moment, it is not a bad idea to at least be aware of the Harvard/BMI case, and perhaps tap some of our square dancing "legal beagles" to help keep us abreast of the story. We'll keep you informed and we would appreciate hearing about it if anything comes up in your area.

It's Directory Time

ONCE AGAIN we devote a significant portion of the August issue to this annual Directory. Though it may not appear as large in size as some of those in the past you'll remember that the five-page rundown of square dance area publications appeared earlier in the May issue. Archive center listings which used to be a portion of the Directory remain more or less as they were several years ago so they have been dropped for the time being.

Our hope in presenting this annual supplement is that it will supply a ready up to date reference of square dance Directory information through information volunteers scattered around the world. Although we do our best in keeping the listings current and do appreciate your informing us when your association changes presidents, there are always additional listings that come in late. We try to catch these from time to time and rely upon those of you who are information volunteers to let us know if you are no longer in a position to serve in this capacity.

Looking for a Future in Square Dancing?

IF SOMEONE HAD ASKED US that question 30 years ago when this publication was approaching its second birthday, our answer would have been tempered by such questions as "Doing What?" And "How long a future do you have in mind?" Of course, back in 1949 the total number of square dancers was probably around 20,000 for the North American Continent as a whole. One can only guess as to the number of callers active at the time, perhaps five or six hundred, and the number of associations, square dance publications and suppliers would have been insignificant.

How times have changed! The guestimates of six million square dancers and nine thousand callers may be a bit modest but there is no real way to confirm or deny. We are aware of the large numbers of dancer, caller and teacher associations, area publications and suppliers. Where 30 years ago there might have been a handful of professional full-time callers, today there are several hundred and more headed in this direction all the time. The long and short of it is that square dancing seems destined to be around for a good long time. As a wholesome couple activity (fun for singles too) square dancing cannot be beat. Even with spiraling costs, square dancing is still *the* bargain recreation.

Our growth as a square dance magazine has been gradual and we have built our circulation to just a hair below 30,000. Our books and other products continue to be in demand and we always have three times as many ideas on the drawing board than we are ever able to accomplish. So, if someone asked us today if we were looking for a future in square dancing we would be far more optimistic than we were back in 1949.

We have reached the point now where we are making serious plans for the future of this publication and The Sets in Order American Square Dance Society. We are in the process of interviewing men and women who might like to cast their lot with us. Of particular significance is an opening for a person with business management skills, preferably a square dancer, and with some knowledge or actual experience in business management, publication, growth and/or sales. The right individual(s) might even be folks who have ambitions but have never had the opportunity to put these abilities into practice.

If you think you have something to offer us and would be interested in considering a future in square dancing with The American Square Dance Society and SQUARE DANCING Magazine, won't you drop us a line telling us something about yourself and including a resume? Salary, job description and other points connected with employment will be handled on an individual basis.

This work has given us a tremendous sense of satisfaction over the years and we fully expect to continue in it for quite a while. We look forward to additional growth and are planning for a strong and healthy future.

Preparing for NEW DANCERS

Part Two

LAST MONTH we talked about the importance of teaching *in depth* and we stressed the importance of not rushing class but allowing the dancers time to create habits of *listening*, of *moving to the music*, and of developing a flowing non-stop-and-go dance pattern. We also emphasize here the importance of learning the rudiments of smooth and considerate dancing and the all-important element of being taught the *standard* or *uniform* method of doing each basic.

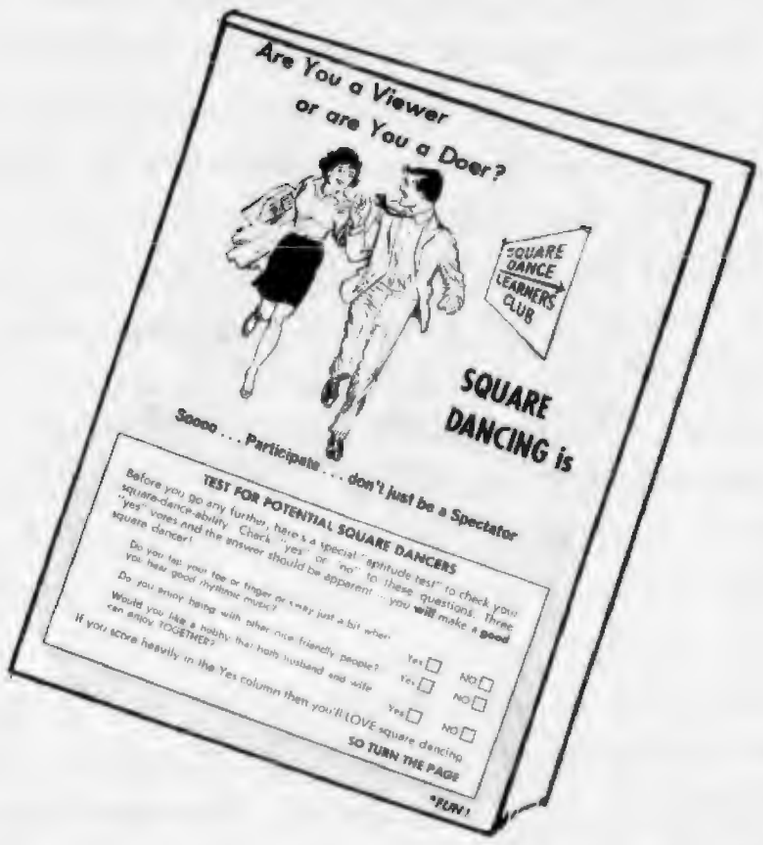
Now we would like to address ourselves to the dancers and dancer organizations about to sponsor classes and then to the caller/teachers and their partners, whose task it will be to prepare the newcomers for a long life in this activity.

Over the years SQUARE DANCING Magazine and other square dance publications, including association newsletters, have spelled out a number of ways to recruit new dancers. The individual contact of one enthusiastic dancer talking it up to his neighbors, business associates, church acquaintances or relatives is perhaps the most effective method of recruiting. Nothing sells better than a nose-to-nose sales approach from one happy dancer to a prospect.

Enthused as the dancer may be in recruiting, he will need tools. A small reminder, the size of a business card that gives the date, place and time that classes are starting can be a great asset. This is an inexpensive, easy to carry information capsule, ready to hand out as a reminder to prospective dancers. From this point you can get as fancy as you wish. A flyer, a brochure, anything that will back up what you are telling the new dancers and put into his hands the pertinent information about the class that he will need will be a help.

Extending the personal touch to larger audiences sometimes involves demonstrations or exhibitions of square dancing. These have been successfully achieved in shopping malls

A recruiting "tool" — You'll find this four-page "handout" in the center of this issue.



and for PTA and service group audiences. But here, also, remember to have some sort of handouts available that will tell the spectator what he needs to know about the where and when of the new class. Of course, other means of promotion include the old standbys of stories in the local press, articles in the "throwaways," sometimes with pictures. This is touching only briefly on the many possibilities in your own community which are available.

The Place is Important

If the square dance class is to sell itself it needs pleasant surroundings so that it may be enjoyed to the fullest. Halls are not inexpensive these days and sometimes it takes a good deal of hunting in order to find just the right location.

If you haven't nailed down your facility for the coming fall classes you should wait no longer. In signing up for a facility make sure that your full schedule of class time is protected. At least be aware if the hall is not going to be available to you each night during the time you have planned. Sometimes the sponsoring club is able to get its regular hall available for classes on another night in the week. Some clubs have been successful in renting their hall for a long enough period on their regular dance night so that classes might be held first (i.e. 7-9:00 P.M.) and followed by the club dance (i.e. 9:00-11:00 P.M.). It means a busy night for the caller and some of

the club members, but in these days of rising costs it does stretch the budget and involve only a single rental.

Working With Your Caller/Teacher

The new dancers, once they have been recruited, should become the responsibility of the caller/teacher. If the caller has been selected for this coaching assignment it should be on the basis that he is qualified to take the dancers from the beginning through the class period. A great many callers today will be instructing by the CALLERLAB Basic Plateau systems. They will see to it that the dancers are well grounded in the foundation movements and will be covering each basic within any given plateau, thoroughly, *before* moving on to the next.

The caller is in the best position to know when the dancers are ready to venture outside the framework of the class. Recruiting of dancers from the class before the caller has finished his program is a disservice, not only to the caller, but most especially to the new dancer. A complete "hands off" policy on the part of the dancers is mandatory in order that the caller/teacher may do his job thoroughly.

Callers who are sticking closely to CALLERLAB uniform dancing guidelines will be teaching styling that is standardized on an international basis and, for this reason, those among the experienced dancers who serve as assistants or "angels" will be helping both the caller and the new dancers when they (1) abide by the styles being instructed by the caller and (2) remember that there can be only one teacher in the class at a time. Their job as helpers is to fill out the squares so that each new beginner is able to dance all evening. If questions come up relative to some point of instruction that the dancers may not have understood, then the best suggestion is to let the caller know so that he may do a *re-teach* for the benefit of all the class members.

For The Caller/Teachers

Seldom does a caller teach a class in an identical manner to another caller. As a matter of fact, few callers ever teach two classes exactly the same. Callers are always experimenting, coming up with new ideas and finding different and better ways to present their material. An experienced caller, if time allows, will frequently visit another caller's class then in progress, mostly as a means of catching new teaching methods as well as underlining in his own mind those methods and techniques which he would prefer *not* to include.

In recent years the Callers' Textbook and the Callers' Notebook chapters which have been appearing in SQUARE DANCING Magazine have covered many of the aspects of teaching. They have stressed the importance of planning ahead and then going back and reviewing what has happened before making the lesson plan out for the following lesson. All of this material is valuable to review over and over again.

Caller Responsibility

As callers we must profit from our own mistakes and we should try to make each series of class lessons more effective than the last. How can we gauge our success or failure? Perhaps one way is to see how many dancers start with us when the class is first opened and then check to see how many are still going at the end of 10 weeks, 20 weeks, and finally, when the class is ready to graduate.

Much valuable information can be gained simply by checking on those who begin to miss class meetings. Sometimes a phone call or a note may indicate that the dropout is for an understandable reason or if the person is simply not enjoying what he has seen of the activity so far. Don't overlook these "indicators." We can learn from them and if we reach our goal of a retention rate of from 90% to 100% we must be doing something correctly.

"Plan Your Work, Then Work Your Plan" – it's an old slogan but it is most effective when working with new dancer classes.

We offer a suggested teaching order for the CALLERLAB Basics. This order you will find in the Basic Handbook and in the Extended/Mainstream Basics Handbook. This order is merely suggested and is of the greatest use to those callers who do not have a specific order of their own. Even if you use the suggested order you will discover that each time you use the list you will make slight variations, all in keeping with the Plateau you are teaching at the time.

Remember, cover the Basic Plateau completely before moving on to the Extended

Basics program. Then once the Extended Basics and the Basic course have been completed in their entirety, move on to the Mainstream. In this way you will be moving in accord with callers throughout the world.

There is another important check point and that is to see how many of the dancers who completed the class move on into the club. Then later still, determine how many keep dancing three months, six months, a year or longer. Many callers have made it a practice to keep tabs on the dancers they have trained. Some have discovered that the jump from class to club is entirely too great; however, they have little success in remedying the situation.

Next month, in the final of this series of three articles, we will discuss "the future" and take some straight-from-the-shoulder potshots at a number of our present systems. Hopefully we will come up with constructive ideas which, if used, may result in extending the longevity of our new dancers and extending the overall total square dance population.

This is "get ready" time for us all. Dancers should review their ultimate goals in sponsoring a class and decide whether their aim is to temporarily swell their club attendance, knowing that it will drop off again if the recent graduates are not made to feel comfortable. Or, if they are willing to make certain changes in their concept of the activity in order to absorb and retain the greatest bulk of their class members. In recruiting, each person should think in terms of the new recruitee as eventually being a member of the club. If such an individual might not be made welcome for reasons other than his or her ability as a dancer, then, in all fairness to the individual the recruiting process should be studied with care. To recruit new dancers simply to swell class enrollment and with no long-range plans for retaining each member is a faulty procedure.

The classes for 1979-80 could very well bring the greatest number of new dancers into our ranks in many years. Now is the time to plan, to establish our goals and to get ready.

JUST THE BEGINNING

This three-part series is directed to those who teach and call, as well as those who sponsor and help out with the new dancer classes. To tie in with the 40 plus weeks that are devoted to class time, SQUARE DANCING Magazine will feature an eight issue, illustrated indoctrination course aimed at the new dancer. Articles will stress tips on learning, on listening and on moving to music. We will zero in on those questions that new dancers most frequently ask. We will include quotes from veteran dancers that pinpoint some of the most valuable lessons they learned when they were in class. The series, which starts with the October issue and ends with May 1980, is only valuable to the new dancer if he or she is aware of its existence.

In recent years when these series have appeared, many callers and dancers groups have ordered an extra subscription so that each month a different copy is put on display for the learners to read. We will make available a number of eight month bulk subscriptions for those callers, clubs and associations who would like to distribute a number of copies to new dancers. These bulk subscriptions will be all delivered in a single package to one address for further delivery. The price for the eight issues that include the new dancer series is $2.50 in the United States or to any US APO or FPO address. Sent to Canada, the cost per set is $3.50. The minimum order is 10 sets. The special price includes the cost of the magazine (newstand price would be $8.00 per set of 8 magazines). The minimum order of 10 sets is $25.00 in the US, $35.00 (US funds) to Canada including postage and handling. For foreign orders please write for information. To start out with the October issue, orders need to be received by us no later than August 25, 1979. We can adjust deadline slightly for overseas locations.

SMOOTH DANCING

Highlights and Footnotes

Last April at the 6th Annual CALLERLAB Convention held in Los Angeles, considerable time was devoted to determine the preference of callers in teaching some of the foundation basic movements. It was amazing to many how a figure as simple as a star could have as many variations and as many advocates for each style. When it came to the point of four men making a right hand or left hand star a large number seemed to favor the men simply touching right hands, fingers pointed up, in the center. Others pointed out that in a star promenade with the men in the center there might be a centrifugal pull against the hub of the star and that a wrist or box star sometimes offered greater security.

On the distaff side, ladies seemed to favor taking or touching right hands in the center as opposed to using their skirts in forming the star. Almost as much time was spent in demonstrating and discussing the bow and curtsy, with a majority apparently feeling that a simple acknowledgement similar to that used for round dancing was all that was needed. When it came to the waist swing there were those who favored the simple walk around as well as a contingent who were rooting for the use of a buzz step.

Why this commotion over details as basic as a star, a bow and a swing? Quite possibly it was because up until now discussions of this type had been limited to area or regional groups. Seldom had caller and teacher leaders from so wide an area (most states and provinces of North America and a number of countries overseas) ever had the opportunity to sit down together, discuss likes and dislikes and the elements that lend themselves to comfortable dancing on an international scale, and bring us closer to an agreement on standardization. Remember, in order to sort out problems that come up with the Mainstream, the Quarterly Selections and the Plus movement categories, one needs to start with the very basic foundations — the turns, the walks, the swings. Once the ground rules have been established, then it's a simple matter to apply them to the more complicated basics.

A few years ago such a meeting would have been thought to be impossible. Today the values of international communications between callers everywhere is bound to have a lasting, positive effect on the teaching and calling of the future. Many of you remember the time, not so long ago, when there were many different ways to do the standard basics. Today we are realizing that it's not simply a case of some of the variations being good and the others being bad, but that with communications such as that of CALLERLAB and with some give and take on everyone's part we are accomplishing much.

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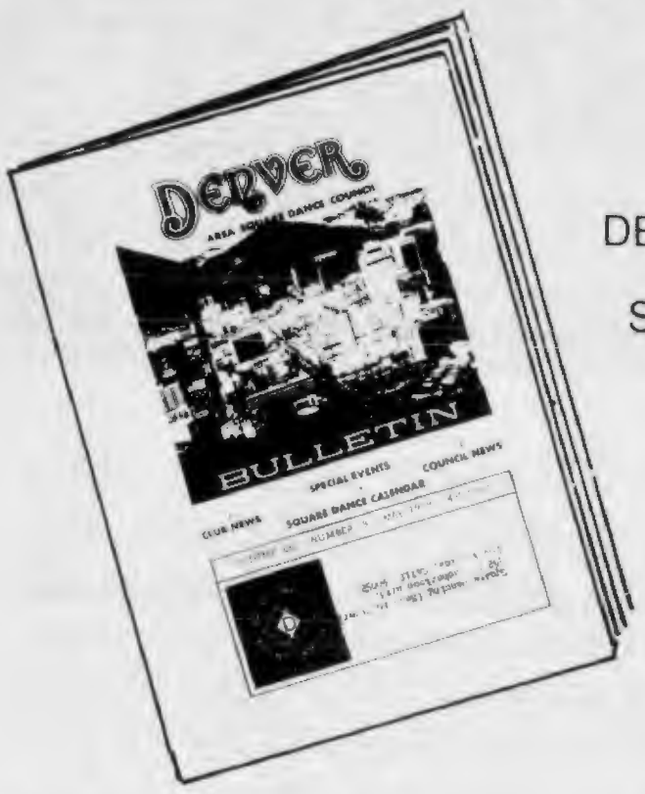
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DENVER AREA

SQUARE DANCE

BULLETIN

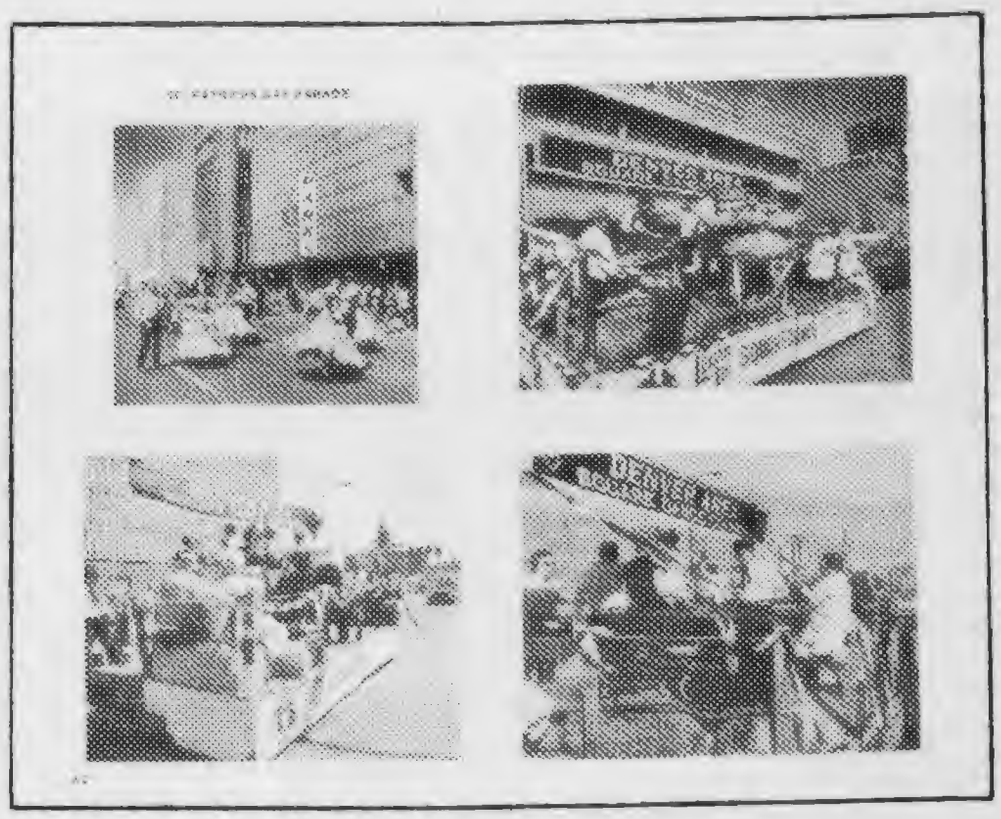
THE TITLE OF THIS area publication truly tells its purpose. It is a "bulletin" of the Denver Area Square Dance Council and it does the task of reporting the Council news in a most able manner. A look at the Table of Contents shows how many Council activities are covered each month: List of Executive Board and Standing Committees, President's Letter, Member Clubs ,Council Meeting Dates, Council Meeting Minutes and Council Banner Stealing Rules.

In addition the BULLETIN covers such regional topics as Special Club Dances, Beginners Class Information, a list of Hall Locations, the Denver Square Dance Callers Association list of members and 12 pages of a Dance Calendar covering a month and a half and listing by each day the clubs which dance on that date, along with their address and the name of the caller/cuer. Additionally the BULLETIN includes Callerlab releases, a Round of the Month and many pages of reports by the area clubs on their individual activities.

Advertising is spaced throughout the bulletin with ¼ pages costing $5.00 up to a full page for $18.00 for black and white ads, with color being an additional $12.50 per issue. The BULLETIN includes precise instructions on how to prepare and present ads which is most helpful. In addition a column entitled "Recycle and Trade" offers subscribers an opportunity to list items for sale or swap, along with lost and found articles at no charge. These one-liners all include a telephone number for direct contact.

The BULLETIN is presented in the popular 8½" x 5½" size and while the cover color changes, the photo of downtown Denver remains each month as an indentifiable trademark. The back cover is available for a full-page ad. The magazine is published monthly, except for July and August, and has a large staff including those who work editorially, on layout, with advertising, handling subscriptions, as well as in the myriad tasks of production. Artwork is sprinkled throughout its pages and photographs are frequently included and are well laid out and clear. A wide variety of type face is used in the layouts and much thought has been given to making the magazine not only interesting but most readable in its presentation.

The BULLETIN is an area publication which is a joy to receive and to read.



Good photo coverage adds to value of the Denver Area Council BULLETIN.

More than 200 strong, LEGACY Trustees gather in Louisville.



LEGACY it was GREAT!

THEY CAME FROM thirty-six states, two Canadian provinces, Great Britain, and The Netherlands to take part in the fourth biennial gathering of LEGACY's trustees. The meeting place: Louisville, Kentucky; The time: the week following the running of the Kentucky Derby in early May; The purpose: to bring together leaders from all facets of the square dancing activity in order to compare notes, to communicate together and to single out those concerns and problems shared by all the representative groups and to tackle them cooperatively.

Just in case anyone asks you, "What is LEGACY?", you'll need to be aware of the different functioning groups that make contemporary square dancing. These include the many dancer associations, the local callers' groups as well as CALLERLAB which represents the callers, and the round dancer associations and ROUNDALAB which involve round dance teacher/leaders. Add to this representatives of the suppliers who furnish square dance clothing, sound systems, records, badges etc.; editors of square dance publications (and there are many of these) and the special foundations and societies and other organizations and non-organizations that play an important role in square dancing today. These are all represented as a part of the LEGACY idea.

What happens when these two hundred leaders get together? What do they talk about? What could be important enough to bring them all together? This year there were three prime topics; Economics, Ethics, and Education. It was soon discovered that these three topics were equally important in *all* the phases of LEGACY.

In coming issues of SQUARE DANCING



LEGACY WHEELS for 1979-81. Meet the Executive Committee (left to right with wives seated in front) Bill and Mary Jenkins, Eddie and Alice Colin, Bob and Phyllis Howell (Chairmen), John Kaltenthaler (wife Freddie was not present), Stan and Cathie Burdick and (Executive Secretaries) Dick and Jan Brown.



we will be covering some of the findings of the special clinics and direction groups. All were important. Perhaps most timely were the discussions on Economics. Dramatic comparisons were given on the changes of cost of square dance apparel in the last few years. Equally significant were the costs faced by the callers and the concerns of higher hall rents, etc., faced by dancer groups.

Jim White, speaking for the supplier's portion of the LEGACY idea, pointed out most graphically that in 1967 when the average annual income stayed at around $7,000, a square dance dress "off the shelf" cost $18.00. By 1972 the cost had risen to $18.50; by 1977 the cost had more than doubled to $40. A complete basic outfit costing $40 in '67 had risen to $50 in 1972 and stayed at around $85 five years later. Tickets to attend the National Square Dance Convention were $4.50 in '67, $5.25 in 1972, $8.25 in 1977 and today have reached $10 per person.

Ted McQuaide, speaking of the callers' plight, indicated the comparative costs of automobiles, insurance and costumes over the last nine years. Gasoline which averaged around 36c a gallon in 1970 was up around 91c in most of North America today. Meals for the caller or dancer on the road showed a jump from $5 in 1970 to $10 for the same dinner today. Hilton HP-95 sound system ten years ago cost $822. Today's Hilton AC-300 with comparable speaker, stands, and microphone can set the caller back $1,810.

No different than other portions of today's living, square dancers and square dancing face the challenges of rising costs but a square dance activity that involves a growing number of enthusiasts may be able to ride through the storm easier than most. The goals of LEGACY will be to help in the solution of these problems and we will be stressing them in key articles in the months to come.

Of a number of resolutions passed by the group, this one is especially noteworthy: Whereas square dancing is a friendly, social activity providing wholesome recreation at a reasonable fee and in suitable surroundings, and, Whereas the quantity and complexity of what we dance has a bearing on the number of individuals who will enjoy this activity, and, Whereas the emphasis appears to have been placed upon more complex movements than the typical square dancer can or will accept, . . . Be it resolved that LEGACY go on record as offering a mandate to callers and dance leaders to de-emphasize the complexity and the number of basics involved in general dancing and produce a more realistic mainstream plateau.



The Silver Spur

Two awarded at Louisville meeting

THE SILVER SPUR awarded first in 1956 to Dr. Lloyd "Pappy" Shaw, has been awarded 11 times in the past 17 years. The recipients are those men and women who have devoted time and energy unselfishly to the promotion

and protection of American square dancing. The latest recipients of the award were Stan and Cathie Burdick, Huron, Ohio, and John Kaltenthaler, Pocono Pines, Pennsylvania. The awards, made at the LEGACY banquet, May 12, 1979, read as follows:

Presented the 12th day of May, 1979,

To Cathie and Stan Burdick

Huron, Ohio

For the many years that you have unselfishly contributed so much to the square dance activity, we applaud you both. As recreational leaders, as callers and teachers, as strong boosters of all that is good in square dancing, you have given much of your time and energy. A number of years ago you increased your effectiveness in working with square dancers when you jointly took over as co-editors of American Square Dance magazine. Through this avenue you have touched many thousands of square, round and contra dancers and have served as a communications center through the magazine and your various books.

You also helped to inspire the birth of LEGACY, the leadership communications center of contemporary square dancing. You have done much of the preliminary work as well as handling the continuing chores involved in its several bi-annual meetings. You have served without pay, working as co-executive secretaries. All of this was done despite the tremendous load of work that faces you continually.

Add to this the responsibility of serving as one of the early executive secretaries for CALLERLAB, serving on leadership faculties for callers' schools, convention panels and seminars, and the two of you have, through your years in square dancing, contributed a wealth of knowledge and sharing that has benefited many.

And, so for all of this and for so much more, we join your many friends in presenting you, Cathie, and you, Stan, this symbol of our appreciation – your Silver Spur.

The Sets in Order
American Square Dance Society

Presented the 12th day of May, 1979,

To John Kaltenthaler

Pocono Pines, Pennsylvania

With all the millions involved in Square Dancing today there are few, if any, who are more deeply committed to this activity than you. We have watched for more than a decade as you took on a leadership role among square dancers, square dance leaders and callers scattered throughout America and Europe. While stationed in Germany, when you weren't calling and teaching yourself, you were busily involved in the training and directing of other callers in an area that was always in desperate need of caller-leaders.

Your military career took you to many parts of the world where you were able to share with others your knowledge of square dancing. You and Freddie taught, called, organized and planned for many people in many areas and yet, when you returned to the United States, where you had the opportunity to slow down a bit, the work-load increased. You have been one of the guiding lights in the Overseas Dancers Association and more than once have taken on the responsibility of heading that group's annual reunion. You have been a faithful and persevering leader in LEGACY and have contributed much to the growth and continuance of this important body of men and women. As if all of this were not enough, four years ago you took up the reins as Executive Secretary of CALLERLAB – the International Association of Square Dance Callers, moving the offices of this growing caller leadership group to your own home. You have stood at the center of this organization as it has grown into a strong and effective organization of professionals.

We realize that this is not the end of the story and that your involvement in square dance leadership will continue but we feel that this is a fitting time to pause and salute you and Freddie for your many years of unselfish leadership and with our deepest respect and appreciation to award you your Silver Spur.

The Sets in Order
American Square Dance Society

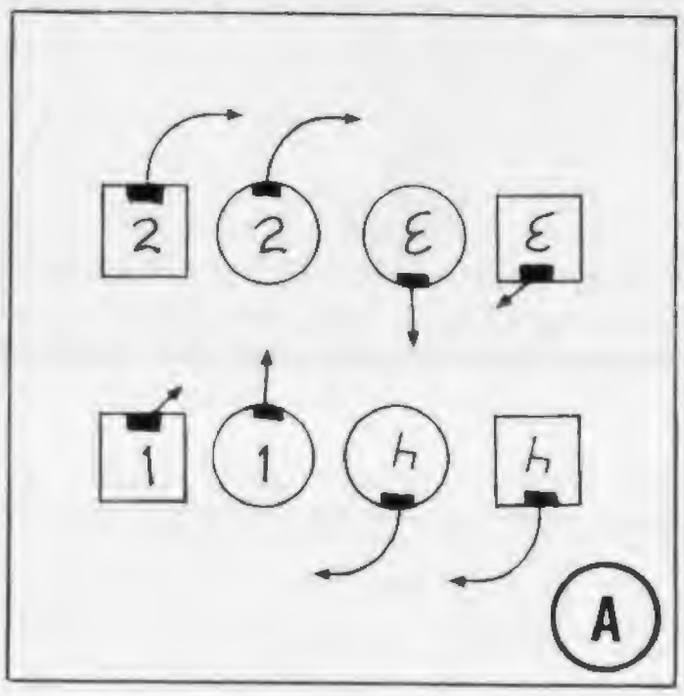
TAKE A GOOD LOOK

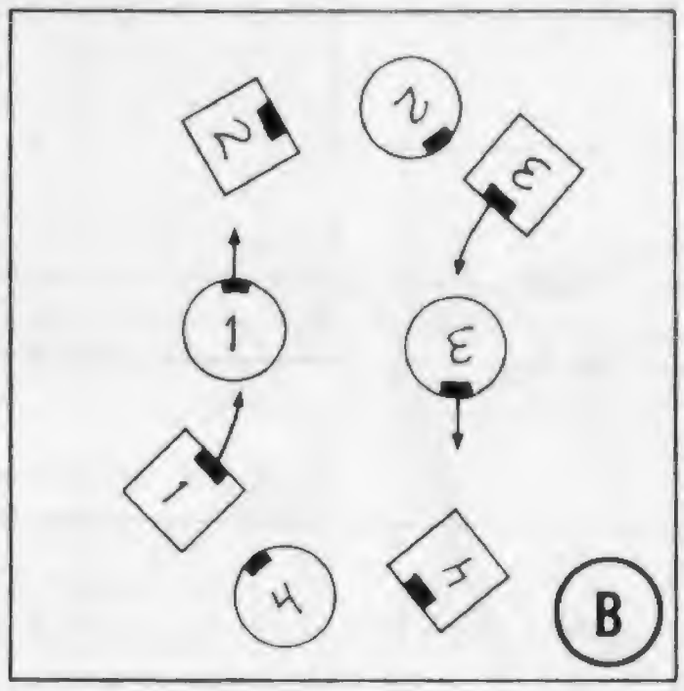
a feature for dancers

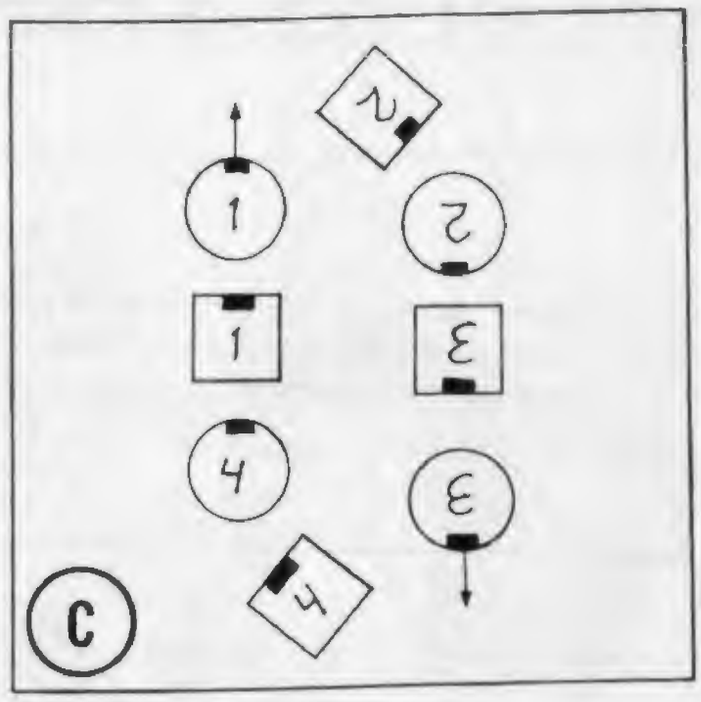


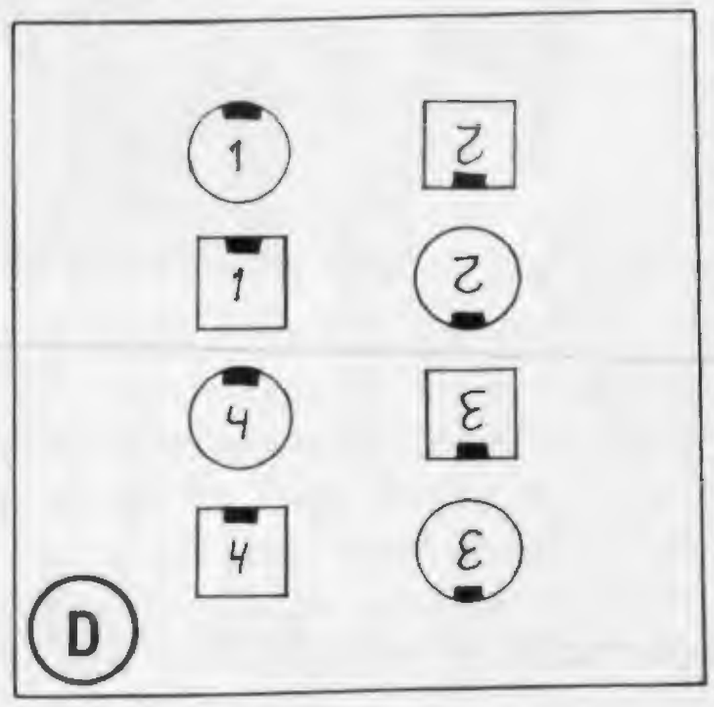
JOE BARBARA

Make Me a Column is the second of two quarterly selections suggested by CALLERLAB.









BARBARA: We seem to be workshopping quite a number of figures these days that either put us into columns or take us out of them. Some of the experimental figures make good sense and Joe and I have gotten so that we can almost predict which ones will be around for a while.

JOE: Sometimes we are fooled. On Make Me a Column I think we have a smooth, flowing pattern that changes two parallel two-faced lines into a pair of columns. Let's take a look at it.

BARBARA: Starting from two normal, clockwise facing two-faced lines (A) as you might have if the side couples led out to the couple on their right and did a veer left, we are set to go.

JOE: The ladies who are facing in (1 and 3) circulate one position. At the same time their partners fall in directly behind them, single file (B).

BARBARA: While all of this is happening, the ladies who face out in the original two-faced lines fall in behind the in-facing man as he starts to trail behind his partner and the out-facing men turn to follow behind their partners and to trail them in single file.

JOE: The original in-facing couples now in single file (C) are the number 1 and 2 dancers in the resulting columns. Those who were originally facing out become numbers 3 and 4 in those same columns (D).

BARBARA: Our caller reminds us that the ladies who start from a facing-out position should look down their line to spot the man who is facing in so that they know just whom they are to follow.

JOE: The original out-facing man has a simple job. He just follows his partner and takes the end position in the column.

StyleLab

ALL EIGHT SWING THRU



Although it took longer than we had anticipated (it always does) the three Illustrated Basic Movements Handbooks have been revised and all back orders should have been received by now. At its annual convention in April, CALLERLAB came out with its revised lists and we have incorporated the changes in up-dating (1) the Illustrated Basic Movements Handbook, (2) the Extended/Mainstream Basic Movements Handbook and (3) the Plus Movements and Quarterly Selections Handbook. Now is a great time to stock up for the fall season workshops and new dancer classes. Single copies of the handbooks are 30c each plus 20c postage. In quantities of 100 or more the cost of the books is $20.00. For more information and postal rates please see the order form on page 93 — a continuing project of SIOASDS.



WE DISCOVERED many years ago that a number of those figures initially planned for two facing couples could be done smoothly and logically by an entire square of eight dancers (all four couples right and left thru, all four couples Suzy Q, etc.). Since then callers and dancers have experimented by building on other calls. They have discovered, for example, that a wrong way thar (1) could well be the four couple version of the standard two couple right hand ocean wave and that it would be just as simple to do a swing thru for all eight in this formation as it would be for two couples to do a swing thru from a wave.

Let's say that the dancers had just turned







partners by the right and ended in a wrong way thar with the ladies backing up in the center (1). All the dancers can swing thru by turning first by the right (2). Then as the men make a left hand star in the center they release the right hand of the lady who maintains her facing direction (3). The men move 180° forward, or counterclockwise (4), until they reach the opposite lady.

The dancers take right forearms (5) if the follow up call is for a turn thru (as one example) or (6), palms up, elbows down, pigeon wing contact and are set to balance forward and back or move into a repeat of the All Eight Swing Thru (6).

For the number of steps required to do the figure we suggest eight, the same as required for two couples of dancers when doing a swing thru from an ocean wave. Remember that the basic should be executed smoothly and to the beat of the music. By allowing eight steps the dancers should flow smoothly from one formation to the next without any stop-and-go hesitations along the way.

We will be featuring other all eight movements in coming Style Labs although you will discover that once you have your basics down pat for the standard two couple forms, these four couple variations can be done almost with no workshopping necessary.





Twenty-Ninth

NATIONAL SQUARE DANCE CONVENTION®

"The World's Greatest Square Dance Event"

Memphis, Tennessee

JUNE 26, 27, 28, 1980

REGISTRATION: Box 30/170
Memphis, Tennessee 38130

PUBLICITY & INFORMATION:
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FROM THE PEAKS of the Great Smoky Mountains to the riverfront in Memphis; from the space age wizardry of the Atomic Energy Commission complex in Oak Ridge to the ruggedness of Davy Crockett country, Tennessee has a lot in store for you on your way to and from the 29th National Square Dance Convention in Memphis June 26, 27 & 28, 1980.

Square dancers enroute through East Tennessee will want to see the boyhood home of Davy Crockett in Morristown, or tour the American Museum of Atomic Energy in Oak Ridge. Learn about the Appalachian heritage from old mountain craftsmen as you drive through the heart of the Great Smoky Mountains. And for some of the most breathtaking scenery you'll ever see, plan a stop in beautiful Gatlinburg.

Nashville is Music City USA, home of many of the most famous stars of country music. This popular city abounds with things to do and places to go.

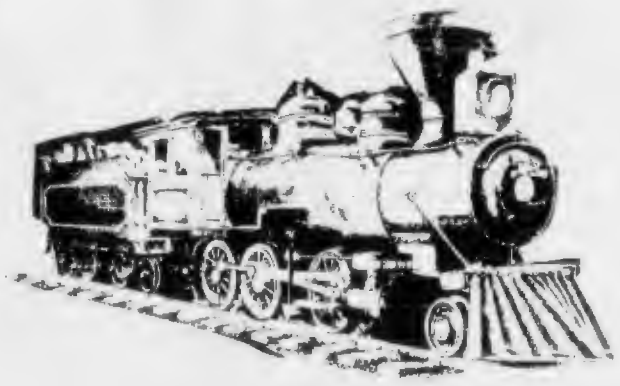
Thrill to the excitement of the shows and rides at the ever-popular Opryland theme park, then take in a performance of the world-famous Grand Ole Opry. Country music fans may browse through the Country Music Hall of Fame and view mementos of days gone by. History buffs always marvel at the splendor of the Parthenon, a full scale replica of the ancient temple in Greece. Others enjoy reliving history at The Hermitage, home of Andrew Jackson. For nightlife in Nashville, few places can top the excitement of the clubs and restaurants of "Printers' Alley."

No trip to the state of Tennessee would be complete without a visit to the Chattanooga Choo-Choo, an old railroad station transformed into a famous complex of restaurants, shops, lounges and gardens. Visitors here can spend the night in an authentic parlor sleeping car or dine by the warmth of gaslight. Rising high above the city is famed Lookout Mountain, site of Rock City Gardens and Ruby Falls tumbling deep within the mountain. The world's steepest Incline Railroad climbs up the side of Lookout Mountain.

For outdoor fun all along the way, Tennessee welcomes its visitors to some of the finest fishing, hunting and camping in the country. A series of lakes created by the TVA and state parks offer unparalleled opportunities for outdoor recreation to square dancers of all ages. Other popular Tennessee attractions include the Casey Jones home and museum in Jackson, the Shiloh National Military Park, and tours through the Jack Daniels Distillery at Lynchburg.

Along with the greatest square dancing event in the world, couples attending the 29th National Square Dance Convention in Memphis June 26, 27 & 28, 1980 will also find hospitable people, numerous interesting historical sites, excellent accomodations and a multitude of fine recreational and entertainment attractions along the way. Plan now to "Take That Night Train to Memphis" in 1980!

For registration information contact: Registration Chairman, P.O. Box 30170, Memphis, Tennessee, 38130.



The 1979-80 Square Dance Directory

ALTHOUGH THIS DIRECTORY appears only once each year as a part of the August issue of SQUARE DANCING Magazine, keeping the listings current is a 12-month project of The American Square Dance Society. The responsibility of updating all listings rests wih the individuals and organizations and we would suggest that this task be delegated to one person within an organization in order to avoid duplication and confusion. The only purpose of the Directory is to provide non-commercial listings for those interested in the square dance activities outside of their own area.

Alabama

DANCERS ASSOCIATIONS:

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Mobile 36609

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Anchorage S/R/D Council
Bill Applebee, SRA Box 397K
Anchorage 99507

Northern Lights Council—Floyd Ohlsen, 1002-8th Fairbanks 99701

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Anchorage 99503

Fairbanks Assn. of Callers & Teachers—Red Sommers, 1812 Hilling Ave., Fairbanks 99701

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Sitka 99835. 747-3644

Lee Coon—Box 2361
Juneau 99803. 789-7486

George Ioanin—3473 Newcomb Dr.
Anchorage 99504. 333-8022 or 265-5281

Rolland A. Jones
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(907) 486-3198

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Phoenix 85033

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Norman & Helen Towne 11536 S. Sheila Ave. Yuma 85364. (602) 342-1029

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Arkansas State Fed.—Ralph Firsick 2030 Caldwell, Conway 72032

Arkansas S/D Convention, Inc. Joe Higgins, 6708 Westover Dr. Little Rock 72207

Arkansas Central Dist. S/D Assn. Robert Threet, 10419 Independence Lane Little Rock 72209

Arkansas State Fed.—Tom Phillips Rt. 4 Box 304-T Texarkana 75502

N.W. Arkansas S/D Dist.—Dub Shores, Gen. Del. Waldron 72958

Square Dance, Inc.—Glenn Turpin Drawer A.C., Lepanto 72354

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Assoc. S/D of Superior George Walthers, 4613 Jan Dr. Carmichael 95608

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San Diego So. S/D Assn. Dana McCrary, 3861 Bass St. La Mesa 92041

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R/D Teachers Assn. of No. Calif.
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R/D Teachers Assn. of So. Calif.
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883-6084, Marin & Sonoma Co.

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San Mateo 94401. 341-8846
San Francisco Peninsula, Bay Area

Ray Draper—2400 Christmas Tree
Lane, Bakersfield 93306
(805) 871-0861

Cecil Fletcher—Box 624
Avalon 90704. Avalon 365 or
1066, Catalina Island

Eddie Gaut—5049 Cass St., Apt. 14
San Diego 92109. (714) 272-1587
San Diego & Suburbs

CONTACTING INFO VOLUNTEERS

If you are planning to pass through an area where there is a Square Dance Information Volunteer, or if you are moving to another city and are interested concerning the square dancing in that area – feel free to write or call one of the independent volunteers. When writing be sure to allow plenty of time for a reply to get back to you before you leave home. *Please remember to send along a stamped return envelope* (except for Canadian or foreign contacts as they cannot use U.S. postage. However, enclosing a self addressed return envelope would be appreciated. Incidentally, it is possible to purchase from your postoffice foreign postage vouchers which can be sent with letters going overseas.) These volunteers offer a free service for dancers. They are in no way to be misconstrued as an agency for callers or teachers or for any other purpose than to offer guide assistance.

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Monterey Peninsula and Salinas Area

Herb Heim—1740 W. Michigan
Stockton 95204. 462-7369
San Joaquin & Calaveras Cos.

Jim Hilton—1033 E. Shary Circle
Concord 94518. (415) 687-4092

Don Hoff—5027 E. Tyler
Fresno 93727. (209) 255-0889
Fresno, Kings, Madera &
Tulare Counties

Gordon Hoyt—303 No. Palisade Dr.
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Fred Hupp—602 Francis St.
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Ernie Lehman—3348 Via Feliz
Lompoc 93436. (805) 733-4124
Central Coast

Bernard Jones—Story Road
Carmel Valley 93924. (408) 659-4044
Monterey Bay Area

Ken Knox—1784 Page St.
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R.E. Lewis—10570 C St.
Grass Valley 95945. 273-9222

Mac McCullar—2907 Johnson Ave.
San Luis Obispo 93402
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Kenny Post—221 N. El Camino
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New Eng. Council of Callers Assn.
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Old Colony Callers Assn.—Dave Perrault, R.F.D. #5, Box 509
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A WORD TO INFORMATION VOLUNTEERS

First of all, THANK YOU. Your unselfish offer to pass along square dance area information to those who may phone or write you is a worthy service. Volunteers are "appointed" in the hopes that they will offer unbiased information concerning all square dance activity in their areas, sometimes offering a number of "Where to Dance" suggestions and allowing the inquirer to decide for himself. Please keep The Sets in Order American Square Dance Society informed of any change of address or if you are no longer in a position to pass along good, impartial up-to-date square dance information.

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Art "T-Bow"—13 Mile Lane
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Pearl 39208. 939-6789

Bob Lewis—108 Pecan Blvd.
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Millad Parker—509 Dogwood Dr.
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Brandon 39042. 825-8291

Harold Smith—4502 Kendall Ave.
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Heart of America Fed. S/D Clubs
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Mid-America Callers Assn.
Ron Parry, RR #1
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S/D Callers Assn. of Greater
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Flathead Area

Henry Gardnier—510 8th St.
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Glasgow 59230. 228-9013 or
228-8430. N.E. Montana

Buck & Alice Jones—Lionshead
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N.Y. State S/R/D Fed.—Charles Pace
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Rochester Area Fed. of S/D Clubs
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Penn-York Callers & Teachers Assn.
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Roland & Lois Down—1025
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Pete Nelson—37 Lawrence Rd.
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Arthur Rubenstein—50 Walter Ave.
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S.E. Dist. Callers Assn.—Larry Raatz, 407 3rd Ave. N.E. Jamestown 58401

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Don Dalen—507 S. Main St. Minot 58701. (701) 852-2298
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Joe Ellis—C-13 Jefferson Park Minot 58701. (701) 839-0089

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Miami Valley Dance Council
Walter Wilson, 437 Bellaire Ave. Dayton 45420

Ohio State Corp. of S/R/D Clubs
John Key, Box 104, Middletown

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R/D LEADERS ASSN:

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So. C. & Ga. Areas

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Sam Houston S/R/D Assn.—Lloyd Felder, 50 Holly Springs Dr. Conroe 77301

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Bill Franck—7462 Fieldgate San Antonio 78227. 673-6793 or 675-1125

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Allan Wardle—Wagon Wheel House
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Vermont Assn. West S/D Clubs
Dickerman Orvis, R.R. #1
Richmond 05477

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R/D LEADERS ASSN:

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Colchester 05446. 879-0584

Jim Alley—P.O. Box 783
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Paul M. Carne
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Herbert Leach—The Mad Ellen
Waitsfield 05673. 496-3415
Central & So. Vermont

Andy Williams—69 Mountain Terrace
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(See Md. & D.C. listings)
DANCERS ASSOCIATIONS:

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Lynchburg 24503

Peninsula S/R/D Assn.—Donald
Smith, Box 163, Clairmont 22899

Richmond S/D Fed.
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Mechanicsville 23111

Roanoke Valley S/D Inc.
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Roanoke 24015

Shenandoah S/R/D Assn.
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Tidewater S/R/D Council—Clyde
Homan, 5972 Lockamy Lane
Norfolk 23502

Virginia Sate S/R/D Assn.—Robert
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Jerry Coleman, Rt. 2, Box 51
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Hampton Roads Callers Assn.
David Grocott, 1227 Tim Tam Run
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Shenandoah Valley Callers
Council—George Jordan, Coalter
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S.E. Va. Callers Assn.—Sam Houser
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John Houchens—908 Druid Ave.
Charlottesville 22908. 293-4843

Jim Henderson—1014 So. 22nd St.
Arlington 22202. (703) 979-1647

Hubert Hobbs—3590 Parkwood Dr.
S.W., Roanoke 24018
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Sheldon & Marilee Layman
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Fred Martin—Box 386
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Ken McClain—1288 Crest Circles
Winchester 22601. (703) 667-1954

Wes Meador—914 Ironington Rd.
Richmond 23227. 266-3335
Richmond-Fredericksburg Area

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Sam Reams—105 Spring Rd.
Yorkton 23692. 898-7665

Ivan Shockley, P.O. Box 371
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Washington

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Blue Mtn. Council—Don Bender
2806 S. Everett, Kennewick 99336

Central Wash. S/D Council
Bruce Teets, 402 N. Chestnut
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Central Puget Sound Council
Don Zumbach, 17225 58th West
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Evergreen S/D Council—Lew Poland, MPO 85L Belle Ct. Rd.
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Mt. Baker S/D Council—Lin Davis
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No. Central S/D Council
Jiggs Gentry, 1120 Amherst
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North Olympic S/D Council—Dale Bingham, 3616 Meadow Circle
Port Angeles 98362

Rainier S/D Council—Ton Nelson
14421 205th Ct. St. E.
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Jack House, Star Rt. Box 31H
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Tacoma 98406

Western Dance Assn.—Kal Sherling
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Aberdeen Callers Assn.
Ray Lindenau, 817½ "L" St.
Hoquiam 98550

Callers/Teachers Assn. of Blue Mtns.
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Central Area Leaders & Callers Assn.
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Doug Coleman, Rt. Box 361
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Puget Sound Callers Assn.
Jack Leicht, 3517 NE 105th
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Rainier Teachers & Callers Assn.
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E.S. Henderson—1812 Riverside Ave., Spokane 99201

Kappie Kappenman—1004 S.W. 4th Place, Renton 98055

Chuck Lisle—1326 Boston
Clarkston 99403. (208) 758-5950
Clarkston and Lewiston, Ida.

Mac & Chris McCurry—1214 S. Miller
Wenatchee 98801. (509) 662-5876
or 884-4866

Ed Middlesworth—55 W.
Washington Ave. Sp. A30, Yakima
98903. 248-6388 or 249-4248

Jack Riley—15227 S.E. Renton-Maple Valley HiWay, Renton 98055
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Ralph Rowland—1755 So. 108
Tacoma 98444. (206) 537-4864
(Days) 537-9801 (Eves)

Joe Secor—4507 S. Freya
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Co-op Comm. S/R/D Clubs
Bob Louden, Rt. 3 Box 419
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INFO VOLUNTEERS:

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John M. Bias—1338 3rd Ave.
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Ted Lacy, P.O. Box 116
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Natl. S/D Campers Assn.
Herb Johnson, 1004 Grove St.
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S.E. Area S/D Assn.—Richard Marciniak, 4661 N. 80th
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Wolf River Area Callers Assn.
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723-2003. Chippewa Falls-Eau Claire Areas

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W. Dale Wagner—17714 Roosevelt Dr., New Berlin 53151. (414)
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Dave & Mary Ann Guille—2216 Park Place, Cheyenne 82001
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George & Betty Moore—2001 14th St., Cody 82414. (307) 587-5171

Bruce H. Thompson—714 Platte Ave., Box 1285, Mills 82644
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Redcliff T0J 2P0

Alberta S/D Institute Society
Gerry Stuart, 609 Crescent Blvd. S.W., Calgary

Calgary & Dist. S/D Assn.—P.O. Box 1233, Calgary. 262-5330

Canadian S/R/D Society
Morley Merner, 4315-53A St.
Wetaskewin T9A 1S3

Edmonton & Dist. S/D Assn.
Ken Crighton, 10816-152 St.
Edmonton T5P 1Z5

Meridan S/D Assn.—Arthur Ziegler, Box 1021, Vegreville

Red Deer S/D Assn. P.O. Box 5
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So. Alta. S/D Assn.—Bill Craik
1917-9 Ave. N., Lethbridge

CALLERS ASSOCIATIONS:

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Edmonton T5W 3J7. 477-5618

Bill & Anne Savage—833 Stafford Dr.
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Okanagan S/D Assn.—Leo Gilbean
R.R. 4 Miller Rd., Kelowna

Trail & District S/D Assn.—Hazel & Al Delorie, 31 Hanna Dr.
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Vancouver Island Western S/D Assn.
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Lower Fraser Valley Caller/Teacher Assn.—Ken & Sally Crisp
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Okanagan Callers/Teachers Assn.
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Victoria & Dist. Caller/Teacher Assn.—Christine Welling, 3649 Happy Valley, Victoria

West Kootenay Callers Assn.
Box 113, Trail

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Ernie Coates—638 Martin St.
Penticton. V2A 5L6. 492-5894
Penticton-Kelowna-Okanagan Valley

Roland Dykes—1174 King St.
Penticton. 492-6911
Penticton-Okanagan Valley

Vic & Doreen Harris—20086 Grade Cres., R.R. #2, Langley. V3A 4J4. 534-6464. Vancouver and Lower Fraser Valley

Bob McMorland—475 Lee Rd.
Kamloops V2C 1R6
372-9853

Bob Russell—4830 Southlawn Dr.
North Burnaby. 299-4056

Wayne Scott—148 Parker Drive
Prince George

Ted & Glad Sparshatt—244 Fenton Rd., Victoria V9B 1C1

John & Sylvia Winton—2685 Rosebery Ave., West Vancouver
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Manitoba

DANCERS ASSOCIATIONS:

S/D Fed. of Manitoba—Syd Lentie
468 Olive St., Winnipeg R3J 2X8

Western Manitoba Fed.
Lloyd Hogberg, Solsgirth

CALLERS ASSOCIATIONS:

Manitoba Callers Assn.—Hannes Thomasson, 121 Barrington Ave.
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W. Manitoba S/D Callers Assn.
Jack Lewis, Sprucewoods, Shilo

INFO VOLUNTEERS:

Roy Haslund—133 Oakdean Blvd.
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Harold M. Robertson—809 22nd St.
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New Brunswick

DANCERS ASSOCIATIONS:

Assn. S.E.N.B. S/R/D Clubs
John Cosman, 12 Brunswick
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CALLERS ASSOCIATIONS:

Maritime Callers Clinic Assn.—Ron Lowe, 230 McNamara Dr., Group Box 32, St. John E2J 3L4

INFO VOLUNTEERS:

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Mrs. Mary Dicks—9 Power st.
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Nova Scotia

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18 Brockwell St., Bedford

Nova Scotia S & R/D Assn.
Lou Melanson, 7N Adelaide St.
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Pictou CO. S/R/D Council—Mrs.
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Toronto & Dist. S/D Callers Assn.
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894-7665

Murray & Fay Mayhew—91 Oak Dr.
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Parkland S & R/D Teachers Assn.
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R/D LEADERS ASSN:

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Bob Nurse—Crane Valley
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Mrs. Noreen Wilson—Valley Trails
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Athenia Strings & Laces
Lt. Col. Edward Scarborough, USAF
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Holland

CALLERS ASSOCIATIONS:

NSRDV Leaders College
Brandstraat 136
2572 CJ-s' Gravenhage

INFO VOLUNTEERS:

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Roscoe & Nancy Coss, Hq. CAMS
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Tom Fausett, NSA Det Gaeta, Box 237
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SSgt. Gary Murphy, Box 4369
APO N.Y. 09286
or 406 TFTW/Box 4369
Base Area de Americano, Zaragoza

Switzerland

INFO VOLUNTEERS:

Pierre Hershberger, Morystrasse 94
4125 Riehen, Switzerland
Basel 27-20-25

IS YOUR LISTING CORRECT?

The purpose of this Directory is to provide assistance to dancers and leaders in the field of square dancing. A real service can only be accomplished if the Directory listings are up to date. The next Directory will appear in August, 1980. In the meantime, we are constantly keeping our files current; so if you move, go out of office, or do not wish to be listed, please let us know by writing: SQUARE DANCING Directory Service, 462 North Robertson Boulevard, Los Angeles, California 90048. THANK YOU. NOTE: We are unable to list square dance clubs in the Directory because of space. We suggest that you check local area publications.

AFRICA & MIDEAST

Iran

INFO VOLUNTEERS:

Tehran Trotters, Frank Honey
P.O. Box 12/1182, Tehran

Israel

INFO VOLUNTEERS:

Ed Strasbourger—Kibbutz Gal—Ed.
D.N. Magiddo 19240 Israel, 993285

Egypt

INFO VOLUNTEERS:

Charles Jackson, Peace Pyramid
Box 30, FPO New York 09527

H. Mann—c/o Amoco Oil Co.
P.O. Box 2409, Cairo, Egypt 29877

Pakistan

INFO VOLUNTEERS:

Murray P. Cox—State Dept./Lahore
Washington, D.C. 20520 (Lahore)
82968

Saudi Arabia

INFO VOLUNTEERS:

Herb Nelson, c/o Arabian American
Oil Co, P.O. Box 2555, Dhahran
Saudi Arabia 46486

Chuck & Nell Steele—Northrop
Operations, Box 327, APO New
York 09616 (Dhahran)

Turkey

DANCERS ASSOCIATIONS:

Turkish-American Assn.—Dogan
Ucucu, Bestekar Sakak No. 28/4
Kavaklidere, Ankara 255096

INFO VOLUNTEERS:

James & Cheryl Adams—Tuslog
Det. 48-6, Box 2378, APO
New York 09324

SGM E.L. Chestnut
USAE LSE CMR 7002
APO New York 09224

North Africa

INFO VOLUNTEERS:

Frank Jones & Elson Wride
c/o Oasis Oil Co., Box 395
Tripoli, Libya L.A.R.
31116 Ext. 2185

Bangladesh

INFO VOLUNTEERS:

Dr. Spencer Goddard, BDG/73/006
FAO/UNDP, Box 224
Ramma, Dacca

ORIENT & PACIFIC

Australia

DANCERS ASSOCIATIONS:

New South Wales S/D Society
Merle Meyer, 301 Pennant
Hills Rd., Thornleigh 2120

So. Australia S/D Society
Mrs. Lyn Cram, 39 Barton
St., Blair Athol, S.A. 5084

S/D Society of Queensland
S.E. Leighton, 12 Ettaire St.
Brackenridge 4017 Queensland

S/D Society of W. Aust.
Don Mears, 33 Coldwell St., Becton
6157, Perth, W. Australia

Tasmanian S/D Society
Bill Wooliey, 30 Adelphi Rd.
Claremont 7011 Tasmania

Victorian S/D Assn.
Marion Brown, 2 Lyon Rd.
View Bank 3084 Victoria

CALLERS ASSOCIATIONS:

S/D Callers Assn. of N.S.W.
Tom MCGrath, 4 Battin Ave.
West Ryde 2114

S/D Callers Assn. of Victoria
Ian Bell, 47 Newhaven Rd.
East Burwood 3151

Victorian S/D Callers Advisory
Graeme Breydon, 112 Kingsclere Ave.
Keysborough 3173 Victoria

W. Australia Callers Assn.—Steven
Turner, 49 Gild St., Cloverdale

INFO VOLUNTEERS:

Ian Bell—47 Newhaven Rd.
E. Burwood, 3151 Victoria
232-4846

Colin Crompton—9 Third St.
Bicton, WA 6157. 394414

Alan Frost, 39 Alexandria
St., Prospect, S. Australia 5082

Jack Looby—7 Waikiki Ave.
Palm Beach, Queensland

Bill Matthews—10 Carolyn Ave.
Narraweena 2099, N.S.W.
Australia. 982-2394

Les & Pat Schroder—93 Richardson
St., Albert Park, Victoria 3206
69-4921

IMPORTANT UPDATING PROCEDURE

The next Directory will appear in the August 1980 issue of SQUARE DANCING. During the coming months our files will be kept up to date. Any associations or publication editors are requested to send in their listing changes as soon as they occur. IMPORTANT: In order to insure that the information volunteers listings are current, we need to receive a postcard from each one verifying the listing between now and May 1, 1980. Without the reconfirmation, the listing may be canceled.

In this year's Directory we have dropped some of the names which have not been confirmed. Without confirmation we have no way of knowing if those individuals are still active in square dancing and are still willing to serve as information volunteers.

Jim White—20 Daymar Rd.
Castle Cove 2069 New South Wales

Ron Whyte—265 Wickham Rd.
Moorabbin, Victoria 3189. 95-1496

Taiwan
INFO VOLUNTEERS:
Ding How S/D Club—Mark Chang
7 Lane 1, Yung-HWA First Road
Tien-Mou, Taipei, Home: 8318483
Off. 7713024

Guam
INFO VOLUNTEERS:
Tradewind Squares—P.O. Box 4624
Yigo, Guam 96912

Mrs. Rosalie Lanahan, Tropicana
Rec. Center, Anderson AFB
336-2126

Japan
CALLERS ASSOCIATIONS:
Tokyo Callers Assn.—Massaru
Wada, Sanhaitsu Fujigaoka
#307, 2-2-13 Fujigaoka, Midoriku
Yokohama-shi, Kanagawa 227
045-971-4606
INFO VOLUNTEERS:
Yoshie Ando—15-10 Honan 2 chome
Suginami-ku, Tokyo 168
03-311-6215

Matt Asanuma, 1-6-3-1110 Narihira
Sumida-ku, Tokyo 130. 03-622-8125
or 03-535-4561

Takatoshi Ozaki-344-9 Kita Oizumi
Nerima-Ku, Tokyo 177
Japan 03-361-6573

Tokuku Yasuraoka—54-6 Daita
3-Chome, Setagaya-ku, Tokyo 155
03-422-1708

Korea
INFO VOLUNTEERS:
Director, Moyer Recreation Center
APO San Francisco, Ca. 96301
Yongsan 3661/3959

New Zealand
DANCERS ASSOCIATIONS:
Assn. of Auckland S/R/D Clubs
P.O. Vic Beckett, 1287A Dominion
Rd., Mt. Roskill South, Auckland 4

New Zealand S & R/D Assn.
Art Shepherd, 181 Shortland St.
Aranui, Christchurch
CALLERS ASSOCIATIONS:
Callers & Tutors Assn.
Bill Buttolph, 19 Teesdale Street
Christchurch
INFO VOLUNTEERS:
Victor Beckett—1287A Dominion Rd.
Mt. Roskill South, Auckland 4

Dawn & John Garmson
P.O. Box 244, Ngo Ngotaha
74386 Rotorua

Trevor Gordon, 12 Woodcote Dr.
Glenfield Auckland 10. 446943

R. Hall—114 Mt. View Rd.
Wanganui. 37-301

Jack Hilton, 42 Lydbrook Place
Otumoetai, Tauranga, 66552-82819

Art Shepherd—Box 15045
Aranui, Christchurch 885-675

Okinawa
INFO VOLUNTEERS:
Rich Stedman—Box 1893 USAFS
ACC DET, Torii Staton, APO S.F.
Ca. 96331

The Philippines
CALLERS ASSOCIATIONS:
Philippine Callers Assn.
Jerry Reed, Box 12, FPO
San Francisco, Ca. 96654
INFO VOLUNTEERS:
Bil Frank, 2301A Dan Ave.
Clark AFB PSC3, Box 16211,
APO S.F., Ca. 96432

Peter Lee—12 Anahaw St., No.
Forbes, Makati, Metro Manila 3117
Philippines. 88-82-49 or 88-36-79

Manila Hoedowners—USAID/AD/AD
APO San Francisco, Ca. 96528

Cuba
INFO VOLUNTEERS:
Gitmo Swingers, Arie Ash, P.O.
Box 229 USNS, FBPO Norfolk,
Va. 23593

Bermuda
INFO VOLUNTEERS:
Jimmy Bento, Sorrento Lowe Apt.
Stacey Estate, Warwick 7-02, 8-0796

John Thomson, Cedar Hill,
Southampton West 8-06, 8-1849

West Indies
INFO VOLUNTEERS:
Gilligan Cultural Group, c/o
Garcia Gill, Maxwell Main Rd., Christ
Church, Barbados. Phone 87887

SOUTH & CENTRAL AMERICA

Argentina
INFO VOLUNTEERS:
George & Rose Lewis—Salta 3750
1636 La Lucila, Buenos Aires

Brazil
INFO VOLUNTEERS:
Patrick Flanagan, Av. Higienopolis
938 Apto. 86, Sao Paulo, SP
Brasil 825-02

Canal Zone
INFO VOLUNTEERS:
Bill Bailey—Box 0
Balboa Hgts. 2-6351

Ira Wiggins—Box 18
Coco Solo. 43-6305

Ed Wilson—Box 705
Balboa. 52-5526

James N. Nevine, Jr.—P.O. Box 15
Gamboa

Dominican Republic
INFO VOLUNTEERS:
Norman Wilson—Apartado 1377
Santo Domingo. 566-5252

Puerto Rico
INFO VOLUNTEERS:
Ivan Soto G.P.O. Box 1577
San Juan 00936

Costa Rica
INFO VOLUNTEERS:
Heddy Gonzalez—Apartado 3488
San Jose 35-90-42

Billy Oreamura (no address) 35-77-20

ROUND DANCE INFORMATION CENTERS

ROUNDALAB, The International Association of Round Dance Teachers, Chairman, Wayne Wylie, F.O.S. Box 301, 8000 E. Broadway, Mesa, Arizona 85208.
URDC — Universal Round Dance Council, Chairman, Roy Stier, 2326 De La Vina, Santa Barbara, California 93105.

ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Ohio

All square and round dancers are cordially invited to bring their entire family and enjoy an exciting camper's weekend at Hidden Valley Campground in Archbold August 31, September 1, 2, and 3. A complete program of dancing and workshopping is planned. Bill Shipman will be calling for the square dancing and Dave Fleck will be in charge of rounds.

Washington

The 23rd Annual Summer Square Dance Festival and Salmon Barbecue, featuring the calling of Bill Peters, will be held at Sullivan Park in Spokane on August 24th and 25th. For information write Al Mebius, N. 5618 Malvern Road, Otis Orchards 99027.



Honored by the Greater St. Louis (Missouri) Callers Guild, (left to right) Bob and Norma Vinyard accept the commemorative plaque presented by Guild President Dick Zimmer for their work in promoting and furthering square dancing in the area.

Florida

The 3rd Annual Royal Palm Festival Square and Round Dance will be held August 19th at the West Palm Beach Auditorium. Featured callers will be Frank Bedell and John Saunders. Max and Ruth Mandel will be handling the rounds. Great calling, great rounds, great sound. Come to the Festival!

California

Central Coast Square Dance Association and Central Coast Callers Association invite all square dancers to a Square Affair Labor Day Weekend, August 31 and September 1 and 2. Headquarters will be the Convention Center at the Fairgrounds in Santa Maria. A complete program of square and round dancing, workshops, panels, etc. is planned.



This well-dressed clown, "Stompin Pete," was put in circulation May 1st by the Steppers & Stompers Club of Fresno, California. Hopefully he will be returned for the club's anniversary dance to be held September 14th.

Seaside's Frances Gove, the only charter Taw Twirler who is still dancing, was honored at the 25th anniversary of the club in April. More than 100 members, friends and former members attended the affair at the Marina Grange Hall, where the club has met for the past 20 years. Mrs. Gove and her husband, David, helped to form the club in 1954. They taught square dancing until David passed away in 1967.

(Please turn to page 90)

Sets in Order



WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

August, 1979

Using Quarterly Selections

These drills sent to us by Cal Golden have been running in the Workshop for several months. Since the 1979 CALLERLAB Convention in April, some of the Quarterly Selections have been moved to other lists but because these dances have been enthusiastically received we print the balance of them here with an especially big "Thank You" to Cal.

TRADE THE WAVE is the second most requested CALLERLAB movement to workshop. It has been with us for many years and is gaining popularity in Mainstream dancing. Some tips for help in teaching are: Place dancers in left-hand ocean waves by using dixie style to an ocean wave, then explain that dancers facing the *same* wall will be trading places. Using dancers of the same sex to trade places makes identification easier. Further explanation should include the fact that centers will go to the outside (and outsides to the center) when the trade is made. I find that it is better to teach this movement from a left-hand ocean wave because dancers are more accustomed to forming right-hand ocean waves.

1P2P
Pass thru, girls run left to ocean wave
Boys trade the wave, pass thru
Boys run right to ocean wave
Girls trade the wave
Cross trail thru
Allemande left

One and three star thru
Double pass thru, centers in
Cast off three quarters, pass thru
Wheel and deal, girls step to wave
Girls extend, girls trade the wave
Star thru
Allemande left

Box 1-4
Touch a quarter, split circulate
Trade the wave
Girls run, pass the ocean
Recycle, swing thru double
Trade the wave
Allemande left

1P2P right and left thru
Dixie style to a wave, trade the wave
All eight circulate, recycle
Right and left thru, pass thru
Allemande left

Heads square thru
Do sa do to a wave, trade the wave
Boys trade, boys cross run
Girls trade, recycle
Allemande left

1P2P
Right and left thru
Dixie style to a wave, girls circulate
Boys trade, trade the wave
Girls trade, recycle
Allemande left

1P2P
Pass thru, chase right
Split circulate, trade the wave
Walk and dodge, U turn back
Slide thru
Allemande left

Heads forward and back
Head ladies lead dixie style to ocean wave
Trade the wave, step thru
Slide thru, pass thru, California twirl
Dixie style ocean wave, step thru
Allemande left

Head two ladies chain, send them back
Dixie style to ocean wave
Trade the wave, girls trade
Recycle, pass thru
Allemande left

1P2P
Slide thru, touch a quarter
Scoot back, trade the wave
Boys fold, girls turn back
Right and left grand

Box 1-4 make an ocean wave
Trade the wave, trade the wave
Right and left thru
Pass to the center
Square thru three quarters
Allemande left

1P2P pass thru
Girls run, trade the wave
Boys run
Partner trade and roll
Right and left grand

1P2P
Pass thru, wheel and deal
Double pass thru, track II
Swing thru, trade the wave
All eight circulate, trade the wave
All eight circulate
Right and left grand

These six dances use Ferris Wheel which is now on the CALLERLAB Mainstream list.

1P2P pass the ocean
Recycle, touch a quarter
Trade and roll, slide thru
Touch a quarter, coordinate
Ferris wheel
Centers step to a wave
Girls in the wave trade
Extend, girls trade
Hinge, scoot back
Boys run, slide thru
Eight chain one
Allemande left

Couples one and three star thru
Double pass thru, peel off
Tag the line right
Ferris wheel
Outsides half sashay
Centers pass thru
Star thru, couples circulate
Ferris wheel
Centers pass thru
Allemande left

1P2P pass the ocean
All eight circulate
Ends run, ferris wheel
Centers pass the ocean
Girls in the wave trade
Recycle, sweep a quarter
Zoom, centers pass thru
Allemande left

Couples one and three
Flutter wheel, sweep a quarter
Pass thru, curlique
Scoot back, swing thru
Centers run, ferris wheel
Boys pass thru, allemande left

Couples one and three
Promenade half way around
Down the middle square thru four hands
Do sa do to an ocean wave
Girls trade, girls run
Tag the line right
Ferris wheel
Square thru three quarters
Allemande left

One and three roll a half sashay
Circle half way around
Four men square thru
Do sa do to an ocean wave
Swing thru, centers run
Tag the line right
Ferris wheel
Centers pass thru
Slide thru, promenade

QUARTERLY SELECTIONS

1P2P
Touch a quarter, trade and roll
Pass the ocean, trade the wave
Girls run
Cast off three quarters
Pass thru, chase right
Boys run, touch a quarter
Coordinate, ferris wheel
Double pass thru, track II
Recycle, sweep a quarter
Pass thru, wheel and deal
Centers step to an ocean wave
Ping pong circulate
Extend the tag, swing thru

SPECIAL WORKSHOP EDITORS
Joy Cramlet Round Dances
Ken Kernen Ammunition

Boys run, ferris wheel
Centers veer left, stroll and cycle
Bend the line, star thru
Pass thru, trade by
Allemande left

Couples one and three
Pass thru, chase right
Hinge, fan the top
Slide thru, swing thru
Boys run, stroll and cycle
Ferris wheel, double pass thru
Track II, trade the wave
Extend the tag, outsides trade
Ping pong circulate
Centers recycle, veer left
Stroll and cycle
Bend the line
Pass the ocean, recycle
Sweep a quarter
Touch a quarter
Coordinate, wheel and deal
Slide thru
Right and left thru
Pass thru
Partners trade and roll
Grand right and left

SUMMARY: A good way to build an interesting program is to use one or more CALLERLAB Quarterly Movements in each tip, then add others during the evening and use as many as possible toward the finish. It is good to alternate the use of head or side couples in beginning a movement whether the setup calls for Box 1-4 or 1P2P lines. Variety provides enjoyment in accomplishment.

FUN WITH HALF TAG

By Tom Hightower, Sacramento, California

Sides pass the ocean, girls run
Half tag the line, face right
Pass thru, swing thru
Spin the top, girls run
Half tag the line right
Left allemande

Heads lead right, circle to a line
Pass thru
Half tag the line (parallel waves)
Swing thru and spin the top
In your own four centers run (boy & girl)
Half tag the line
All trade and roll (to face in lines of four)
Pass thru, half tag the line right
Square thru three quarters
Allemande left

Sides square thru four hands
Swing thru, boys run right
Half tag the line, face right
Star thru, California twirl
Slide thru, left allemande

EXTEND WORKSHOP

By Jim Jenkins, San Angelo, Texas

This one will keep you on your toes!
Heads right and left thru
Rollaway half sashay
Star thru, veer left
Girls hinge a quarter
Boys face in
Girls trade (right hands girls)
Girls extend (right hand waves)
Scoot back (wake up boys!)
Everybody trade (right hands all)
Boys extend, turn thru
Girls turn back, all star thru
California twirl
Boys hinge a quarter
Girls face in
Boys trade (left hands boys)
Boys extend (left hand waves)
Walk and dodge (boys dodge left)
California twirl twice
Allemande left

SINGING CALL

LOVE OVER EASY

By Glenn Zeno, Sacramento, Maine
Record: Blue Star #2083, Flip Instrumental with Glenn Zeno
OPENER, MIDDLE BREAK, ENDING
Circle left before the sun peeks
Thru our window kisses I live for
Make up my day ladies center men sashay
Circle left go around that way
Four ladies whirlaway and weave
Just whisper I love you over coffee
Do sa do and promenade
Just give me that honey toast and sunshine
Love over easy with you
FIGURE:
One and three square thru four hands around
Go all the way and then swing thru
Scoot back just she and you
Fan the top go two by two do the
Right and left thru then slide thru
Pass to the center square thru three hands
Swing your corner lady promenade
Just give me that honey toast and sunshine
Love over easy with you
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

ROUND DANCES

HAPPINESS STREET — Grenn 14272
Choreographers: Roy and Phyllis Stier
Comment: Interesting dance with good music. Very short routine.

INTRODUCTION

1-4 BUTTERFLY **M face** WALL **Wait; Wait; Flick, Step, Flick, Step; Flick, Step, Flick, Rock Bk/Recov;**

PART A

1-4 LEFT/OPEN **Side, Chasse (W R Turn),, W Under Chasse,; Rock Apart, Recov, Side Chasse (W L Turn),; (Continue L Turn) Chasse face** WALL, **Rock Apart, Recov,; Side Chasse, Behind, Side, —;**
5-8 **Turn (W Wrap), Close, Change Point,; Bk, 2, 3, 4; Side Chasse (W R Turn),, W Under Chasse,; Rock Apart, Recov, Side Chasse,;**
9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 Part A except to end SEMI-CLOSED facing LOD:

PART B

1-4 **Side, Step/Side, Cross, Side/Cross; Swivel, Walk, 2, 3, 4; Fallaway, 2/3, Face, 2/3; Rock Apart, Recov, Fallaway, 2/3 face** WALL;
5-8 **Behind, Side to** LEFT-OPEN **face** LOD, **Change Point, —; Fwd, Lock/Fwd, Fwd, Lock/Fwd; Roll Across, 2, 3, Face end** BUTTERFLY **M facing** WALL; **Kick, Step/Step, Kick, Step/Step;**

SEQUENCE: Dance goes thru twice plus Ending.
Ending:
1-3 **(Double Twirl) Fwd, 2, 3, 4; Fwd Chasse,, Flick, Face; Flick** RLOD, **Face, Change/Point, —.**

RHYTHM ROUNDS THEME — Grenn 14272
Choreographers: Harry and Clara Thorn
Comment: This routine is not difficult and the music has lots of rhythm in the big band sound.

INTRODUCTION

1-4 CLOSED M face WALL **Wait; Wait; Dip, —, Recov, —; Side, —, Close,—;**

PART A

1-4 **Side, —, XIB, —; Side, Close, 1/2 L Turn M face** COH, **—; Side, —, XIB, —; Side, Close, 1/2 R Turn** M **face** WALL, **—;**
5-8 BANJO **Fwd, Lock, Fwd, —; Manuv M face** RLOD **in** CLOSED, **—, Side, Close; R Pivot, —, 2 M face** LOD, **—; Fwd, —, 1/4 Turn M face** WALL, **—;**
9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 Part A:

PART B

1-4 **Side, Close, Cross, —; Fwd, —, 2, —; Side, Close, Cross, —; Fwd, —, 2, —;**
5-8 BUTTERFLY **Rock Side, —, Recov, —; XIF, Side, XIF, —; Rock Side, —, Recov, —; XIF, Side, XIF, —;**

PART C

1-4 BANJO **M face** LOD **Fwd, —, Fwd/Check, —; XIB, —, Side,—; Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —;**
5-8 CLOSED **M face** WALL **Side, —, XIB, —; Side, —, XIF, —; R Pivot, —, 2 M face** LOD, **—; (Twirl) Fwd, —, 1/4 R Turn M face** WALL, **—;**

SEQUENCE: Dance goes thru twice except last time thru omit meas 8 Part C and Step Apart and Point.

WHATCHA-MA-CALLIT — Hi-Hat 973
Choreographers: Paul and Rose Ann Marsh
Comment: A busy two-step with adequate music.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to** CLOSED **M face** LOD, **—, Touch, —;**

PART A

1-4 **Side, Close, Cross to** SIDECAR, **—; Fwd, Close, Bk, Close; Side, Close, Cross to** BANJO, **—; Fwd, Close, Bk, Close to** CLOSED;
5-8 **Side, Close, Side, —; Side, Close, Side end M face** WALL, **—; Side, Behind, Side, Thru to** SEMI-CLOSED; **Walk Fwd, —, Pickup to** CLOSED, **—;**
9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 Part A except to remain in SEMI-CLOSED facing LOD:

PART B

17-20 **Lunge Fwd, —, Twist to face** RLOD, **—; Behind, Side, Thru to** SEMI-CLOSED **facing** LOD, **—; Fwd, Close, Bk, Close; Fwd, —, 2, —;**
21-24 Repeat action meas 17-20 Part B;

PART C

25-28 **Change Sides Two-Step; Walk Fwd, —, 2, —; Change Sides Two-Step; Walk Fwd, —, 2, —;**

(Please turn to page 51)

This folder could help you recruit a couple to the next beginners' class. An up-dated version of the SIOASDS "Viewer-Doer" promotional brochure — this item has proven sales impact. For more information see page 51.

Are You a Viewer or are You a Doer?





SQUARE DANCING is SUPERTERRIFICATIONATED!*

Soooo . . . Participate . . . don't just be a Spectator

TEST FOR POTENTIAL SQUARE DANCERS

Before you go any further, here's a special "aptitude test" to check your square-dance-ability. Check "yes" or "no" to these questions. Three "yes" votes and the answer should be apparent — you **will** make a **good** square dancer!

Do you tap your toe or finger or sway just a bit when you hear good rhythmic music?	Yes ☐	NO ☐
Do you enjoy being with other nice friendly people?	Yes ☐	NO ☐
Would you like a hobby that both husband and wife can enjoy TOGETHER?	Yes ☐	NO ☐

If you score heavily in the Yes column then you'll LOVE square dancing.

SO TURN THE PAGE

***FUN!**

AMERICAN SQUARE DANCING...
...TODAY

ONE OF THE MARVELOUS THINGS about square dancing is that although it is a traditional American activity, it is as modern as today and as fresh and as challenging as tomorrow. It is also a great **relaxer** to help combat the pressures and tensions of our present time.

Today's square dance bears little resemblance to the old-time dance — and for very good reasons. While the square dance of a century ago was allocated to the barns or small and sometimes uncomfortable meeting places, today's square dancing takes place in some of our cities' most beautiful structures, in church auditoriums, in parks and recreation buildings and in air-conditioned private halls. Like the rest of the country itself, square dancing has **grown out of the barn.**

A square of dancers is made up of four couples. This is the same today as it was years ago. However, it used to be that the caller — the man who calls out the "signals" for the dancers to follow — with all his antique nasal twang could only be heard by a relatively few people. Today, thanks to electronic ingenuity and the modern public address system, one caller can be heard clearly and distinctly by hundreds of dancers at the same time. No longer are his calls difficult for the dancer to understand.

Where once the squeaky fiddle and tunes like "Turkey In The Straw" signified the typical barn dance, today more than 35 specialized recording companies turn out **perfect** accompaniment for the modern square dancer. The popular tunes of yesterday are, for the most part, replaced by the popular tunes of today and you'll find yourself moving comfortably and effortlessly to the beat of the best of the contemporary tunes as well as ever-popular classics.

Square dancers today are justifiably proud of their ancestors. The 9,000 or more square dance callers active at the present time look back with pride at their early counterparts who "prompted" or "cued" each new square dance call. To a degree the modern square dance miss has patterned her costume to have just a hint of the nostalgic quality of the gowns worn by her great grandmother as she danced years ago. The gentleman square dancer today who may be tired of his drab, conventional office wear, has an opportunity to dress in clothing that takes on a bit of the "Western" appearance and is not only comfortable, but attractive as well.

To its everlasting credit, square dancing is a **couple** activity and is the "perfect" recreation for married couples. Singles should have a partner in order to participate, although there are many groups designed for "singles only". In some areas square dancing involves the entire family and it is not unusual to see four generations represented in a single square. One thing that contributes to the wholesome character of square dancing is that one of its few taboos is alcoholic beverages. Those who enjoy a drink manage without it on the evening of a square dance.

American Square Dancing as we know it today owes its rebirth to Dr. Lloyd Shaw of Colorado who in the years just before and after World War II helped pave the way for an American activity that all could enjoy. Today the square dance **club** is the hub of the square dance activity. As the new dancer learns to dance, he also learns the significance of the club idea.

As he progresses with his dancing he will find that the "frosting on the cake" comes in many ways. There are local jamborees and festivals at which hundreds of dancers from his area participate. Perhaps he will take part in one of the annual National Square Dance Conventions that attract many thousands of dancers from all parts of the square dancing world. He may take a trip with square dancers to other lands, or he may enjoy a weekend or a week-long vacation institute in beautiful surroundings with square dance callers and teachers and participants from everywhere as his dancing companions. He will find that square dancing is a "Learn here — dance everywhere" proposition. Dancing styles and calls are much the same the world over.

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ANSWERS TO QUESTIONS PEOPLE OFTEN ASK...



Question: Who square dances?

Answer: You'd be surprised. Your next door neighbor, your doctor, the grocer down the street, housewives, professional people, retired men and women, students. Square dancing is enjoyed in cities large and small in every state of the United States, in all provinces of Canada, and in more than 45 countries overseas. It's truly The Great American Pastime, but it's enjoyed by friendly people **everywhere.**

Question: Am I too old to square dance?

Answer: What is it they say — you're only as old as you feel? Actually, there are active square dancers in their 70's and 80's. There are also some who are very young and dance in schools. Two prime age brackets are particularly notable in square dancing. One is the group of "young marrieds", folks just starting out together in life and looking for friendly activities they can enjoy TOGETHER, while at the same time developing a wonderful, lasting circle of friends. The other big group is the "retireds", amazing as that may seem. You should see the fun these people get from their dancing. No, to answer your question, you're just the right age **now** for square dancing, whatever that age may be.

Question: My husband has never done ballroom dancing and says he'll feel awkward and conspicuous if he square dances.

Answer: Nonsense! Although you may have to do the "encouraging" the first time or two, watch out. Experience has proven that the man in the family is the one who really gets bitten by the square dance bug. Perhaps this is because men don't look upon square dancing as a dance, but rather as a sport. Actually, that's what Sports Illustrated calls it — a SPORT, not a dance.

Question: How much time is involved in square dancing?

Answer: That's pretty much up to you. You may decide that you want to squeeze square dancing into an already busy schedule. Or, you may want to be like some of your friends who belong to several square dance clubs. You should, if possible, at least in the beginning, count on a minimum of once a week while you are learning to square dance.

Question: How does one learn?

Answer: It used to be that you would learn all that there was to know about square dancing in the first 15 minutes and then just dance the rest of the evening along with everybody else. That was before square dancing became the fascinating, challenging pastime that it is today. Now a new dancer joins a "learners club" and, under the direction of his caller/teacher, meets once a week having fun as he learns. In the first ten weeks he is taught the 50 basic movements that he'll use from that point on. It's certainly possible to learn more, for there is a world of fun in prospect. But the initial ten weeks will prove to you that you **can** become quite adept.

Question: How much does it cost to square dance?

Answer: Attending a square dance is, at most, less expensive by far than a night out at the movies; far less, indeed for **one couple** to enjoy than for **one person** to pay for one round of golf. Altho' the costs vary, an evening of dancing lasting from two to three hours, sometimes even including cof-

fee and refreshments, will cost around $1.50 per person (more or less). Add to this the great value that here is a sport enjoyed by husband and wife TOGETHER.

Question: What equipment do we have to buy?

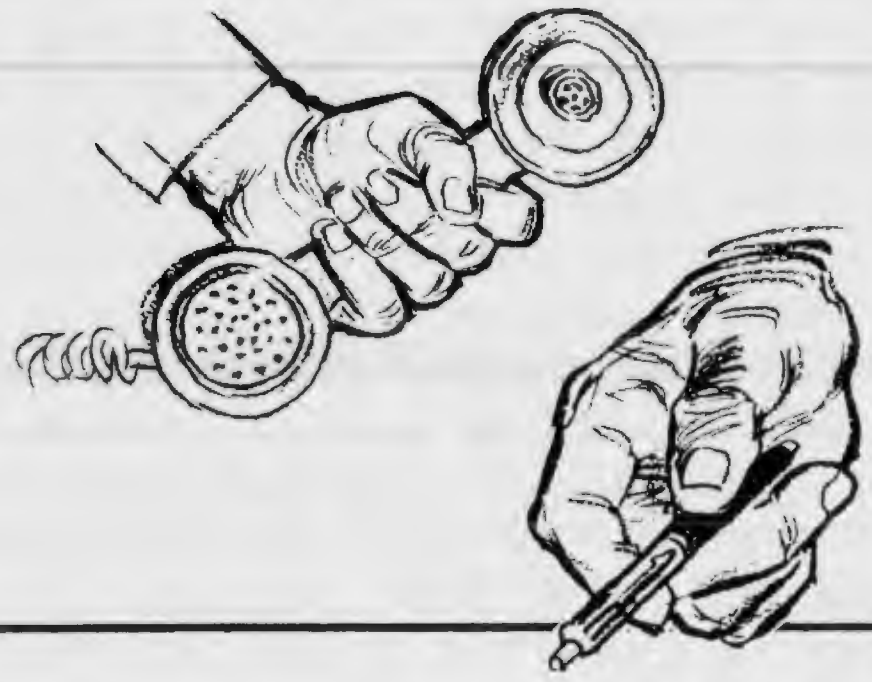
Answer: Nothing. That is if the lady has a comfortably fitting, full-skirted dress and low-heeled, leather-soled shoes and the man has a pair of slacks and a long sleeved sport shirt. That's how you begin. Of course, as you learn to dance it's fun to dress up a bit more. Unlike golf, however, where there is the expense of clubs, etc. or in bowling with special shoes, bowling ball, etc., there is nothing like that involved in square dancing.

TODAY'S SQUARE DANCING IN A CAPSULE

- You dance in squares of eight dancers (4 men and 4 ladies).
- The space required for one square to dance comfortably is in the neighborhood of 144 square feet.
- You also dance in circles and in lines but it's still part of Square Dancing.
- As a rule you dance a **tip** lasting around 15 minutes and then rest a bit.
- While learning to square dance you become familiar with the Basic Language. From that time on, you simply follow the calls or directions of the person up at the front of the hall. He's the **caller** and you'll find that he's a very important contribution to your square dancing pleasure.
- So you see, there's really nothing too complicated about all of this. **Now is a good time to consider square dancing as a fun-hobby for you.**

HOW TO GET STARTED

Classes start at different times during the year and if you'd be interested in being notified when the next series is ready to begin just call or write the square dance "contact" listed below. Don't wait — you'll be surprised how much enjoyment is in store for you!



YOUR SQUARE DANCE "CONTACT":

(**WHATCHA-MA-CALLIT,** *from page 46)*

29-32 **Vine Apart, 2, 3, —; Vine Together, 2, 3 end** CLOSED **M facing** WALL, **—; Turn Two-Step; Turn Two-Step end M face** LOD;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

1-2 **Rock Fwd, —, Recov to Face, —; (Twirl) In Place, 2, Apart/Point, —.**

SHADOWS — Hi-Hat 973

Choreographers: Lou and Mary Lucius

Comment: A pleasant waltz routine to dance and the music is played with much feeling.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, Point, —; Together to** SIDECAR **M face** M face LOD, **Touch, —;**

PART A

1-4 **Telemark to** SEMI-CLOSED **face** LOD; **Manuv, 2, 3 M face** RLOD; **(R) Waltz Turn M face LOD; Fwd Waltz;**

5-8 **(L) Waltz Turn; (L) Waltz Turn M face** WALL: **(Twirl) Vine, 2, 3** SEMI-CLOSED **face** LOD; **Fwd, Fwd to** SIDECAR **M facing** LOD, **Close;**

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A Except to end in BUTTERFLY:

PART B

1-4 OPEN **facing** LOD **Step, Lift, —; Spin Manuv, 2, 3** CLOSED **M face** RLOD: **(R) Waltz Turn; (R) Waltz Turn M face** WALL;

5-8 **Dip Bk, —, —; Pivot, 2, 3 to** SEMI-CLOSED; **Fwd Waltz; Manuv, 2, 3 M face** RLOD;

PART C

1-4 **Spin Turn end M face** LOD; **Bk, Side, Close; (L) Waltz Turn; (L) Walz Turn M face** WALL;

5-8 **Whisk, 2, 3; Recov, Touch, —; Vine, 2, 3 to** SEMI-CLOSED **face** LOD; **Fwd, Pickup to** SIDECAR **M facing** LOD, **Close;**

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

1-4 CLOSED **M face** WALL **Fwd, Side, Close; Bk, Side, Close; Thru, Side, Close to** SEMI-CLOSED; **Fwd, Turn In facing** RLOD **in** REV SEMI-CLOSED, **Point.**

Hand write or rubber stamp your name and phone number here and then give to some non-dancer. These flyers are available in quantity for as little as 2c (see order form, page 93). Put these flyers to work.

YOUR LOVE — Belco 285

Choreographers: Bill and Virginia Tracy

Comment: Not a difficult two-step with adequate music. One band has cues.

INTRODUCTION

1-4 BUTTERFLY **M face** LOD **Wait; Wait; (Twirl) Vine, 2, 3, Touch; (Rev Twirl) Vine, 2, 3, Touch to** CLOSED;

PART A

1-4 **Fwd Two-Step; Fwd Two Step; Side, Close, Cross, —; Side, Close, Fwd, —;**

5-8 Repeat action meas 1-4 Part A:

9-12 **L Turn, —, Step, Step; L Turn, —, Step, Step M again facing** LOD; **Fwd, Close, Bk, Close; Fwd, —, 1/4 R Turn M face** WALL, **—;**

13-16 **Side, Close, Side, Close; Side, —, Thru, —; Turn Two-Step; Turn Two-Step end** SEMI-CLOSED;

PART B

1-4 **Fwd Two-Step; Fwd Two-Step end M face** WALL **in** CLOSED; **Side, Close, Fwd, —; Side, Close, Bk, —;**

5-8 **Side, Close, Cross to** SIDECAR, **—; Side, Close, Cross to** BANJO, **—; Fwd, Lock, Fwd, Lock; Walk, —, 2** BUTTERFLY, **—;**

9-12 **Face to Face Two-Step; Bk to Bk Two-Step; Circle Away Two-Step; Together Two-Step;**

13-16 **Side, Close, Thru, —; Recov, Side, Thru to** SEMI-CLOSED, **—; (Twirl) Fwd, —, 2, —; 3, —, Pickup to** CLOSED, **—;**

SEQUENCE: Dance goes thru twice except second time thru on meas 16 Step apart, —, Point, —.

DON'T STOP IN MY WORLD — Belco 285

Choreographers: Norman and Helen Teague

Comment: Nothing unusual in this two-step and the music is adequate. There is one band with cues.

INTRODUCTION

1-5 BUTTERFLY **Wait 2 beats Side, Draw, Close, —; Circle Away Two-Step; Together Two-Step; Bk, Close, Fwd, —; Side, Close, Thru to** SEMI-CLOSED, **—;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Basketball Turn In, —, 2, —; 3, —, 4, —;**

5-8 **Fwd, Close, Bk, —; Bk, Close, Fwd to** CLOSED **M face** WALL, **—; Side, Close, Fwd, —; Side, Close, Cross to** BANJO **W face** RLOD, **—;**

9-12 **Rock Fwd, —, Recov, —; Rock Bk, —, Recov, —; Fwd, Lock, Fwd, —; Fwd, Lock, Fwd end** BUTTERFLY **M face** WALL, **—;**

13-16 **Side, Behind, Side, Behind; Fwd** LOD,

—, **Turn to face** WALL **in** CLOSED, —; **Side, Close, Fwd, —; Side, Close, Bk to** BUTTERFLY, —;

PART B

1-4 **Rock Side, —, Recov, —; XIF, Side, XIF, —; Rock Side, —, Recov, —; XIF, Side, XIF, —;**

5-8 **Change Sides Two-Step; Fwd Two-Step; Change Sides Two-Step; Fwd Two-Step end** BUTTERFLY **M face** WALL;

9-12 Repeat action meas 1-4 Part B:

13-16 Repeat action meas 5-8 Part B except to end in SEMI-CLOSED:

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

1-6 SEMI-CLOSED **Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, Close; Fwd, —, Face** WALL **in** CLOSED, —; **Side, Draw, Close, —; Apart, —, Point, —.**

VALENTINO TANGO — Blue Ribbon 1002
Choreographer: Gloria Rios Roth
Comment: The tango is not difficult and the music is interesting. Cues are on one side of record.

INTRODUCTION

1-4 BUTTERFLY **M face** WALL **Wait (Long chord); Wait; Apart, —, Point, —; Fwd (slight Bk to Bk)** ESCORT, —, **Touch, —;**

5-8 **(W Around 8) Man in Place, 2, 3, 4; 5, 6, 7, 8 to** CLOSED **M face** LOD; **Corte Bk, —, Recov, —; Tango Draw;**

PART A

1-4 **Fwd, —, 2, —; Fwd, 2, 3, —; Fwd, —, 2, —; Fwd, 2, 3, —;**

5-8 **Fwd, —, 2, —; Bk, Close, Fwd, —; Fwd, —, 2, —; Bk, Close, Fwd to** BANJO **M facing** LOD, —;

9-12 **Fwd, —, 2, —; Side, Close, Cross to** SIDECAR, —; **Fwd, —, 2, —; Side, Close, Cross to** BANJO, —;

13-16 **Fwd, —, 2, —; Side, Close, Cross to** SIDECAR, —; **Fwd, —, 2, —;** (W Hitch end in SEMI-CLOSED facing LOD) **Side, Close, Cross to** SEMI-CLOSED, —;

PART B

1-4 **Point Fwd, —, Dip/Glide, —; Point Fwd, —, Dip/Glide, —; Point Fwd, —, Dip/Glide, —; Point Fwd, —, Dip/Glide end** HALF-OPEN, —;

5-8 **(W Around) In Place, —, 2, —; 3, —, 4, —; 5, —, 6 to** CLOSED, —; **Corte Bk, —, Recov, —;**

PART C

1-4 SEMI-CLOSED **face** COH **Fwd, —, Thru to** CLOSED **M facing** COH, —; **Tango Draw;** SEMI-CLOSED **face** RLOD **Fwd, —, Thru to** CLOSED **M facing** RLOD, —; **Tango Draw;**

5-8 SEMI-CLOSED **face** WALL **Fwd, —, Thru to** CLOSED **M facing** WALL, —; **Tango Draw;** SEMI-CLOSED **face** LOD **Fwd, —, Thru to** CLOSED **M facing** LOD, —; **Tango Draw;**

INTERLUDE

1-2 **(Twirl) Fwd, —, 2 to** CLOSED, —; **Tango Draw;**

SEQUENCE: A — B — C — Interlude — A — B — C — Interlude and Ending.

Ending:

1-4 **(Twirl) Fwd, —, 2 to** CLOSED, —; **Tango Draw; Corte Bk, —, Twist, —; (W Recov, Apart & Point) M hold Corte.**

We seem to have hit the jackpot with round dance records this month. It's interesting to note that some of the newer companies are releasing records for round dancing with cues for the dancers, as Belco has been doing for some time. If you like the idea take some time from your busy schedule and drop a note of thanks to the record companies. We're sure they'd appreciate hearing from you.

GEMS FROM TED

By Ted Wegener, Torrance, California

1P2P Flutter wheel
Star thru, pass thru
Insides flutter wheel, outsides trade
Pass thru, pass thru again
Trade by, right and left thru
Left allemande

Heads right and left thru
Flutter wheel, half square thru
Circle four to a line
Flutter wheel, star thru
Pass thru, California twirl
Flutter wheel, star thru
Left allemande

Heads pass thru
Round one into the middle
Heads flutter wheel
California twirl
Circle half and a quarter more
Ladies flutter wheel
Four ladies chain
Square thru five hands
Corner swing and promenade

Heads flutter wheel, sweep a quarter
Sides only grand square
Heads pass thru, face your partner
All grand square eight counts
Join hands and circle left, etc.

Box 1-4 Star thru
Flutter wheel
Reverse the flutter wheel
Pass thru, bend the line
Flutter wheel
Reverse flutter wheel
Pass thru, bend the line
Circle left, rollaway
Allemande left

Heads right and left thru, rollaway
Circle left all eight of you
Four men go up and back
Right hand man lead, flutter wheel
Four ladies up and back
Right hand lady lead, flutter wheel
All circle left
Swing the girl who's nearest you
Promenade her home and sides face
Grand square eight steps
Join hands circle left
Swing the girl nearest you
Promenade

Here is an additional example using the Quarterly Selection, Track and Trade.

Heads pass thru
Around one to a line of four
Pass thru, U turn back
Touch a quarter, track and trade
Wheel and deal, square thru three quarters
Trade by, allemande left

SINGING CALL

SELFISH

By Bob Vinyard, Bridgeton, Missouri
Record: JoPat #103, Flip Instrumental with Bob Vinyard
OPENER, MIDDLE BREAK, ENDING
Circle left
Selfish call me selfish I'm only
Thinking of me allemande left alamo style
Swing thru balance swing thru again
Go right and left grand
When you meet your lady promenade
I don't care if I'm selfish
When it comes to loving you
FIGURE:
One and three square thru four hands
Meet the sides make a right hand star
Heads star left in the center full turn
To the same two pass thru
Make a U turn back curiique
Boys run right allemande left
Swing the lady promenade
I don't care if I'm selfish
When it comes to loving you
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

SINGING CALLS

I'M GOING BACK SOMEDAY

By John Chavis, Oklahoma City, Oklahoma
Record: Lore #1172, Flip Instrumental with John Chavis
OPENER, MIDDLE BREAK, ENDING
Four ladies chain across the ring go
Join hands circle left walking round
Four ladies rollaway and circle
Rollaway go weaving round the ring
I met my love out in Phoenix
Do sa do and promenade
I left my love in old Arizona
But I'm going back someday
FIGURE:
Heads square thru count to four now
With sides do a right and left thru
Do sa do back to back make an ocean wave
Ladies trade ladies run
Tag the line to the right wheel and deal
Circle go half way pass thru
Left allemande and promenade
I left my love in old Arizona
But I'm going back one day
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

ANY OLD TIME

By Dick and Marlene Bayer, Fenton, Michigan
Record: Grenn #12163, Flip Instrumental with Dick Bayer
OPENER, MIDDLE BREAK, ENDING
Any old time you're out around my way
Step right in and say "Howdy Babe"
Walk out around your corner
See saw round your own
Men star right turn it once around you roam
Allemande left your corner
Come on home and swing
Swing that gal promenade that ring
Slip into your dancing shoes
We're gonna dance away your blues
Any old time you're out around my way
FIGURE:
Heads promenade and you go half way
Lead to the right circle up four I say
Make a line go up to middle and back
Pass thru and chase right (check your waves)
Centers trade swing thru boys run right
Left allemande walk by one and
Swing and promenade
Step into our dancing hall
You do the jig and I'll do the call
Any old time you're out around my way
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

AMMUNITION

Allemande left, go forward two
It's a right and left, turn back one
Turn partner right for a wrong way thar
Back up boys but not too far
Shoot that star to the heavens whirl
Go left and right to another girl
A new girl, another star
Walk along backwards as you are
Shoot that star just like that
Go left and right and box the gnat
Gents star left go once around
Turn partner right
Go to corner for a left allemande

SINGING CALL ADAPTATION

FLASH OF FIRE

Adapted by David Cox, Eriva Heights, Australia
Record: Chaparral C-402
OPENER, MIDDLE BREAK, ENDING
Walk all around your corner, then turn your partner left
Four ladies chain now, go straight across the
All join hands and circle, to the left around you go
Left allemande, go forward two, then start a do paso
I thought you were a friend of mine but now you're acting funny
Go all the way 'round to the right hand girl and promenade your honey
You may think that I'm a fool and sometimes that is right
So I'm going to heaven in a flash of fire possibly tonight
FIGURE
Heads you turn the opposite right and partner left you know
Roll promenade this lady
halfway 'round you go
Come down the middle, right and left thru turn the girl and then
Move up to the middle and come on back, square thru my friend
Four hands around you go, the corner lady swing
Swing and twirl the corner, and promenade the ring
You may think that I'm a fool and sometimes that is true
So I'm goin' to heaven in a flash of fire, with or without you
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, ending.

The following dance is just as appropriate today as it was 30 years ago, in 1949, when called by Carl Myles, an influential and well known caller in the Southern California square dance activity.

CALIFORNIA STARBURST

Head (side) gents and the corner girl
Into the center and back to the world
A right hand star in the center of the square
All the way 'round to your lady fair
A left to your partner like ropin' a calf
A right to your corner with a once and a half
A left to the next corner down the line
Once and a half you're doin' fine
A right hand 'round the next corner girl
Now meet your own with a swing and a whirl
Now allemande left with a hi-de-ho
A right and left and a do paso
It's partners left and corners 'round
Partner left with an arm around
Now chain 'em across and let 'em go
To the opposite gent for a do paso
It's partner left and corner 'round
Partner left with an arm around
Now chain 'em back and let 'em go
Right back across for a do paso
Partner left and corner 'round
Partner left and left all around
Promenade the corner when she comes down

Heads to the middle and back I sing
Go into the middle and form a little ring
Circle to the left and around you go
Go all the way around then do paso
Partner left and a left you go
Opposite right and don't be slow
Partner left just once again
Go out to the corner with a right hand swing
Now partner left for a once and a half
Once and a half and don't be slow
Right hand lady for a right elbow
Back to partner for a left hand swing
Gents star right in the middle of the ring
Once around to the corner go
Left allemande

Number one couple stand back to back
Now separate around the outside track
Pass by six and don't be shy
Wave at your honey as you go by
Hook on the ends make lines of three
Go forward up then back you march
It's forward again and make three arches
Couple number three dive thru the tunnel
Then separate and home you go
Everybody swing your own
Left allemande

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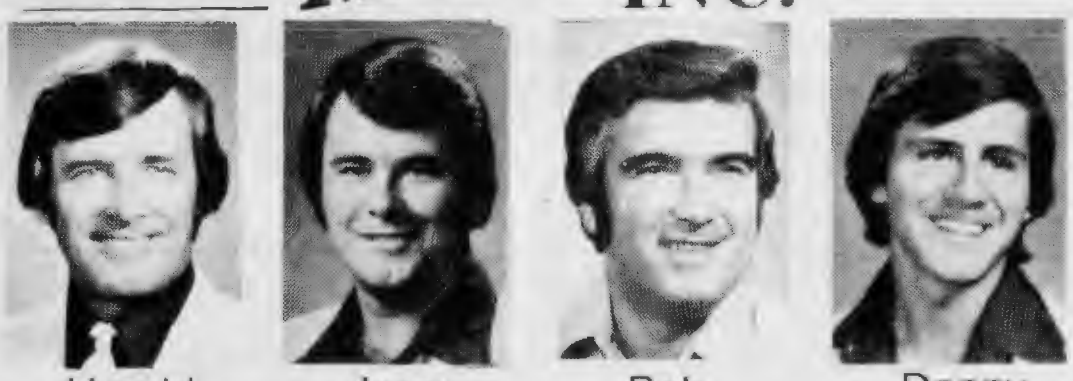
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CALLER of the MONTH



Chad Johnson —
South Point, Ohio

CHAD JOHNSON of South Point, Ohio, began his calling career four years ago, after one year of square dancing. He has called in Ohio, Tennessee, West Virginia, Illinois, Kentucky and Indiana. Chad is on the staff of the Snowbird Festival in Tennessee and is also on the staff of the newly organized Capitol City Jubilee in Charleston, West Virginia.

Chad calls club level, Mainstream I and II, advanced workshops and conducts classes for beginners, exhibitions and many benefits, and he's a member of CALLERLAB. Presently he is conducting classes for a teen club. The youth are most enthusiastic toward Chad and he has conducted children's classes in the past.

Chad is a native of West Virginia and has worked wih the West Virginia Corrugated Container Company for 14 years. Chad and his charming wife, Shirley Ann, are the parents of three and have one grandson. They are owners and operators of a pizza shop in South Point.

Chad and Shirley have been made honorary members of four square dance clubs. One square dancer has remarked that Chad has all

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the charisma that all other callers should acquire. He is well known for his rhythm and timing and is proficient in all levels of square dance calling.

Chad and Shirley feel that the numerous friendships they have made is one of the greatest keys to success in the world of square dancing. These friendships are one of their most valued treasures. – *Bill and Sandy Bush*

(**LETTERS,** *continued from page 3*)

dress suggestions, etc. Any suggestions on how to prepare for acceptance by other groups and clubs? Any help will be most welcome and appreciated.

Georgie Dobbs
Hamilton, Ont., Canada

You might write to Jay Metcalf, 1039 Edgeware Rd., Los Angeles, Ca. 90026. Jay is very active in the International Bachelors and Bachelorettes Square Dance Organization and is in the best position to provide you with the information you are seeking. — Editor.

Dear Editor:

Your LP Sound Documentaries sure have given us hours of square dance pleasure in our monthly workshops in our basement rumpus room. They are appreciated by our small group of diehard square dance friends.

Bill and Marion Matthews
New South Wales, Australia

Dear Editor:

I am a member of the Old Dominion Cloggers, a precision clogging exhibition group located in the Northern Virginia area. We perform frequently for charitable organizations and as entertainment for square dance clubs in this area. All the members of the

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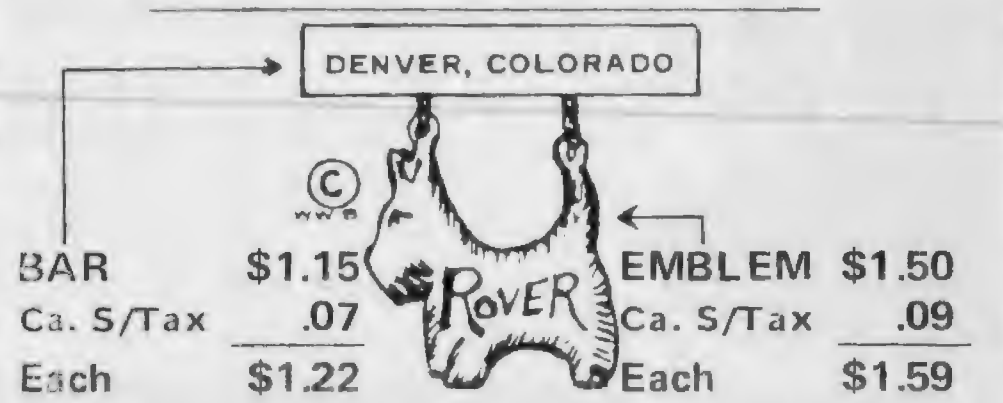
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group are square dancers and we clog because it's fun, it's great exercise, and offers a sense of accomplishment. I must admit that the applause is also very gratifying! I am interested in rsearching the origin and background of clogging. I would be most grateful to anyone who will send me any background information and literature pertaining to this once popular form of folk dancing.

Bob Girard
14401 Chamberlain Place
Woodbridge, Virginia 22191

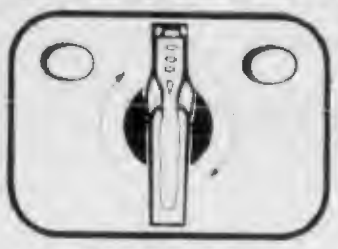
Perhaps one of our readers will be able to give you direction in obtaining the information you are looking for. — Editor.

Dear Editor:

I am a resident of a retirement community who got into square dancing after my retirement and absolutely love it. However, the only reason I was able to get into it is due to the unusual tolerance of our caller who permits ladies to be partners. Consequently, I take the man's part and dance with my sister. I am all for single ladies being permitted to square dance. However, I think they have a responsibility to provide for their partners. If they do not have a man in their life, then the only proper thing to do is to team up with another gal. This means that 50% will have to make the sacrifice of being a man and it *is* a sacrifice, but if you are in this situation and really interested in square dancing, it must be done. In my opinion, it is absolutely wrong to expect to take another woman's partner because you have not provided yourself with one. Now we come to the nitty gritty. If two women dancing together are able to meet the standards of the group, why should they not be permitted to dance in any square as stand-

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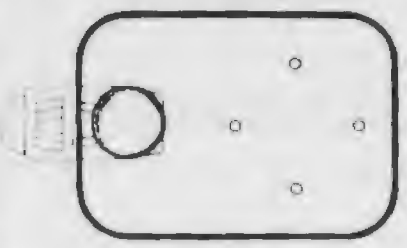
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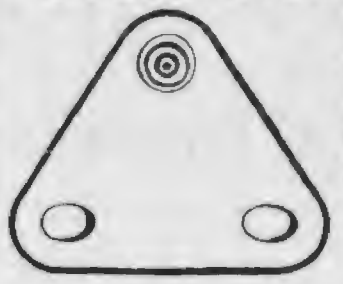
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ard operating procedure? Some of the men seem to think it is beneath their dignity to dance in a square with a pair or two of women partners. Others think nothing of it and everybody is happy. As for the standard complaint of those who don't want the women that they can't tell which is the man — this is ridiculous. If there is one woman in a frilly skirt and another with slacks and a shirt and can't tell the difference, they are either blind or stupid . . . In a society where women far outnumber men (as in retirement communities) there should be a willingness on the part of other dancers to allow qualified women to participate in this thoroughly enjoyable activity on an equal basis.

Virginia Nagle
Whiting, New Jersey

Dear Editor:

We sure were pleased and flattered to see the full-page publicity article on ROUND DANCER Magazine published in the March issue. May we wish you the greatest of happiness and success in 1979 as well as continued



Lee Kopman



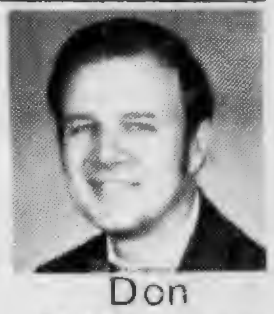
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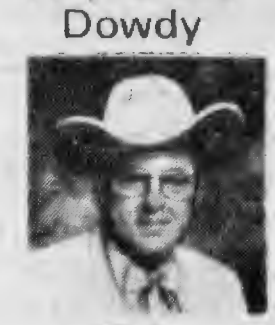
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satisifaction with SQUARE DANCING Magazine and The Sets in Order American Square Dance Society. Of course, we old timers still refer to the magazine as Sets in Order, and that it will always be to us.

Jack and Alma Bassett
State College, Pennsylvania

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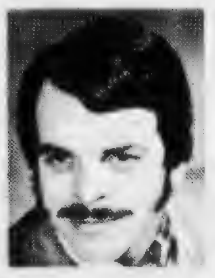


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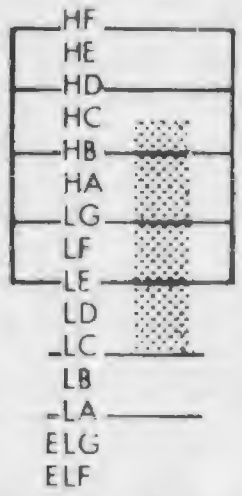
SINGING CALLS

LOVE OVER EASY — Blue Star 2083
Key: C Tempo: 128 Range: HC
Caller: Glenn Zeno LB
Synopsis: Complete call printed in Workshop.
Comment: Using two voices over or use of the overdub seems to be coming back in style. Mac Gregor did this quite some time back. A very nice job by Glenn and music is good. A nice move of scoot back, fan the top and right and left thru. The use of the organ helps the instrumental. Rating: **+

I'M GOING BACK SOMEDAY — Lore 1172
Key: G Tempo: 130 Range: HB
Caller: John Chavis LD
Synopsis: Complete call printed in Workshop.
Comment: A nice relaxed record with good call-

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

ing. The figure is well timed and was enjoyed by the dancers. The emphasis placed on the call sheet and the call to go back to back on the do sa do indicates the callers are using good judgment. This record is a good middle of the evening offering. Rating: **

SELFISH — JoPat 103
Key: D Tempo: 130 Range: HB
Caller: Bob Vinyard LA
Synopsis: Complete call printed in Workshop.
Comment: Good music and nice job by Bob. The balance on this record was well done by the engineer. Dance choreography was enjoyed by dancers. Slight key modifications made this dance interesting. Rating: **+

ANY OLD TIME — Grenn 12163
Key: E Flat Tempo: 128 Range: HC
Caller: Dick Bayer LD
Synopsis: Complete call printed in Workshop.
Comment: Good music with a lively feeling on this release. Figure is not fancy but good with a chase right. Nice job by Dick on the calling. This rhythmic feeling makes you want to dance and the guitar man has a ball on his lead part. Rating: **+

GOOD TIME SONG — Blue Star 2085
Key: G Tempo: 132 Range: HE
Caller: Dave Taylor LD
Synopsis: (Break) Sides face grand square — four ladies promenade — swing at home — left allemande — promenade (Figure) Head couples square thru four hands — outside two do sa do corner girl — star thru — pass thru — wheel and deal — double pass thru — track II — make ocean wave — recycle — swing corner — promenade.

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Comment: A good tune with an easy dance movement which features a track II. Callers should have no problem as it is all quite standard in all aspects. Rating: **

AIN'T NO CALIFORNIA — Longhorn 1029
Key: G Tempo: 130 Range: HD
Caller: Guy Poland LD
Synopsis: (Opener & Break) Sides face grand square — four ladies promenade — swing partner — promenade (End) Sides face grand square — four boys promenade — swing partner — promenade (Figure) Heads square thru — meet corner do sa do — swing thru two by two — spin the top — boys move up with right and left thru — rollaway — curlique — boys run right — swing corner — promenade.
Comment: Cue sheet needs re-editing to make it easier for callers use. After opener should include figure then middle break and finally close. Music is adequate. Tune is nothing outstanding. This reviewer had a hard time finding out where the title of the tune came from. Figure average. Rating: *+

LOOKING FOR A CORNER — Blue Star 2084
Key: C Tempo: 128 Range: HD
Caller: Lem Gravelle LB

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Synopsis: (Break) Walk around corner — see saw own — men star right — star promenade with arm around partner — girls roll back allemande — weave ring — do sa do partner — promenade (Figure) Heads square thru four hands — do sa do corner — make ocean wave — split circulate — swing thru — boys run right — reverse flutter — slide thru — swing corner — promenade.

Comment: A nice dance movement adds a little more plus to this release. The tune is country with nothing outstanding. Lyrics might add to the fun for the caller in using different names. Rating: *+

RED RIVER GIRL — Kalox 1235
Key: D Tempo: 135 Range: HD
Caller: C.O. Guest LD

Synopsis: (Break) Honor partner and corner — promenade — swing (Figure) Four ladies chain — star home — left hand around own — turn corner by right — partner left — swing corner — allemande left new corner — grand right and left — do sa do — promenade — join hands circle left — circle right — do sa do corner — swing at home.

Comment: You can tell immediately who is calling after the called side starts. Only C.O. can probably make this one sound good. He has

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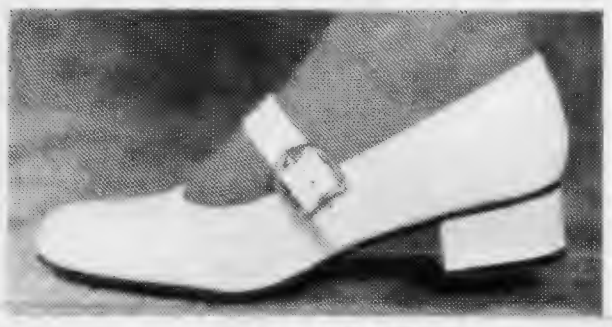


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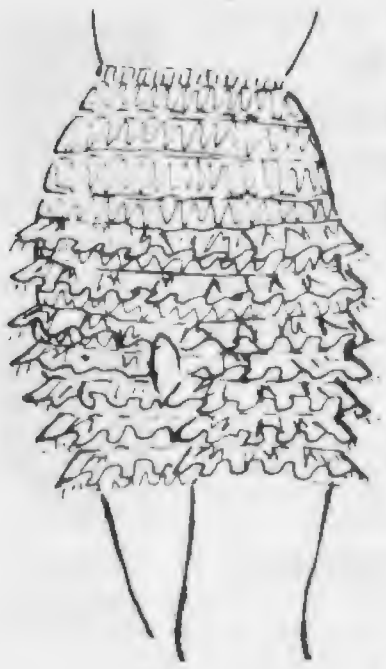
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that feel. The music is good and really moves the dancers. All levels can dance it. Rating: **

THE MOVIES — Longhorn 1028
Key: B Flat Tempo: 128 Range: HC
Caller: Walt McNeel LC Sharp
Synopsis: (Opener & Break) Circle left — allemande left — do sa do — men star left — turn partner right — allemande left — swing own — promenade (End) Sides face grand square (Figure) Head two couples square thru four hands — corner do sa do — curlique — scoot back — boys run right — right and left thru — ladies lead a flutter wheel — reverse the flutter — promenade.
Comment: A nice tune that may not be too easy to call as one musical passage has notes that are not easy to hit. Good musical arrangement with choreography that features Mainstream dance execution. Dancers seemed to enjoy this release. Rating: **

WE'VE COME A LONG WAY BABY — C Bar C 543
Key: F & G Tempo: 130 Range: HG
Callers: Bob & Chris Lockeby LA
Synopsis: (Opener & End) Allemande left alamo

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Comment: A popular tune with a lady caller giving out with the calling. There is one key change. The dance figure, which uses trade the wave, should offer no major problems to dancers. Good instrumental with a banjo and guitar lead. Rating: *+

PAINTIN' THIS OLD TOWN BLUE — 4-Bar B 6002

Key: G **Tempo: 128** **Range: HG**
Caller: Bill Owsley **LG**

Synopsis: (Break) Four ladies chain three quarters — rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) Head two square thru four hands —

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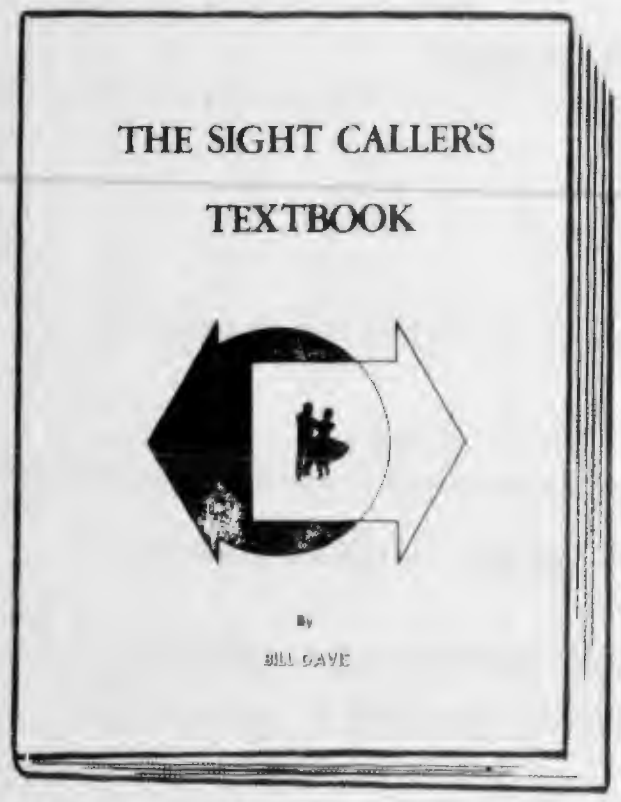
do sa do — swing thru — spin the top — right and left thru — rollaway — curlique — boys run right — swing — promenade.

Comment: It's a different feel than most of the releases this month. Fairly relaxing and a nice job by Bill. Instrumental has very smooth execution by the musicians. Dancers gave different opinions on this release. Could be a sleeper. Nothing to the dance figure that Mainstream dancers couldn't do. Rating: **

SHINY RAILS OF STEEL — Thunderbird 192
Key: B Flat Tempo: 128 Range: HD
Caller: Chuck Myers LC

Synopsis: (Opener & Ending) Circle left — allemande left — turn thru at home — allemande left — weave ring — do sa do — promenade (Break) Allemande left — allemande thar — men back in — shoot star full around — curlique — allemande left — weave ring — do sa do — promenade (Figure) One and three right and left thru — rollaway — slide thru — do sa do — swing thru — boys run right — ferris wheel — centers pass thru — curlique — scoot back — swing corner — promenade.

Comment: A very good instrumental with a pleasing sound. An above average release by Thunderbird. The organ and good banjo helps



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the music. Dancers move right along on this Mainstream dance using a ferris wheel. Nice job by Chuck. Rating: **

SAVE THE LAST DANCE FOR ME — Red Boot 241
Key: D & E Tempo: 132 Range: HF Sharp
Caller: Johnny Jones LD
Synopsis: (Break) Four ladies chain — chain back — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — sides right and left thru — square thru four hands — do sa do — eight chain four — swing corner — promenade.
Comment: A good piece of music and a good dance to end the evening with. It moves right along and dancers seemed to enjoy it. Some callers can hit the one high note before the key changes but better try before buying. Easy dancing for all. Good tune but most callers may have to slow music down to make key lower for use. Rating: **

I'M ALWAYS ON A MOUNTAIN WHEN I FALL — Hi-Hat 5002
Key: C Tempo: 128 Range: HB
Caller: Bob Wickers LB



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Synopsis: (Break) Four ladies chain three quarters — rollaway circle left — left allemande — weave ring — do sa do — promenade (Figure) Head couples promenade halfway — down middle right and left thru — flutter wheel — sweep one quarter more — pass thru — swing thru — boys run right — wheel and deal — swing corner — promenade.

Comment: Above average music with Mainstream dance movements. Not one of Bob's best releases but still sounds good. Tune is not an unusual one and most callers can handle. Dancers had mixed emotions on its popularity. Rating: **

EVERYBODY'S REACHIN' OUT — A Live Sound 001

Key: A, B Flat & C
Tempo: 120 **Range: HC**
Caller: Dave Harry **LG Sharp**

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Head couples promenade halfway — lead right circle four make a line — slide thru — square thru five hands — spin chain thru — swing corner — promenade.

Comment: Level on this recording had to be increased for use by caller using instrumental.

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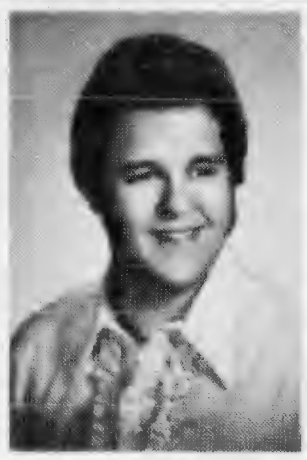
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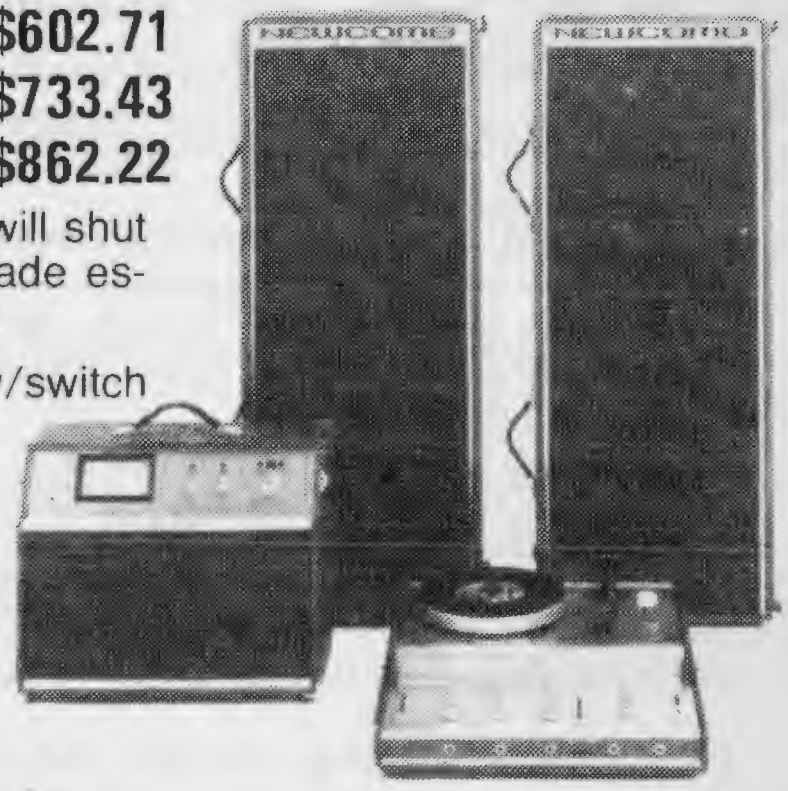
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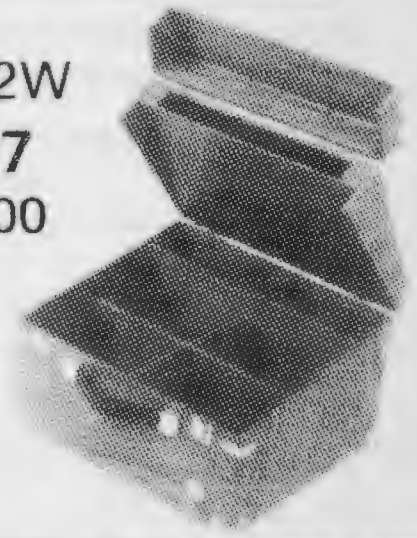
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Different sound with an above average release. Although this being an initial effort by this new company it is a good start. Good luck to them. Figure was average. Though well timed the tempo was draggy for the dancers. Rating: **

LITTLE RED WAGON — Blue Star 2081
Key: G Tempo: 130 Range: HC
Caller: Jerry Helt LD
Synopsis: (Break) Walk around corner — see saw own — men star right — left allemande — partner box the gnat — ladies promenade — swing partner — promenade (Figure) Head couples promenade halfway — side couples right and left thru — sides flutter wheel — sweep one quarter more — pass thru — with outside two curlique — cast right three quarters to ocean wave — all eight circulate double — corner swing — promenade.
Comment: Two companies issued this tune. Too bad again for sales reasons. Nice choreography that dancers seemed to enjoy doing. Instrumental was above average. Rating: *+

BACK ON MY MIND AGAIN — 4-Bar-B 6004
Key: C Tempo: 130 Range: HA
Caller: Bob Carmack LG
Synopsis: (Break) Sides face grand square — walk around corner — see saw own — left allemande — promenade (Middle break) Circle left — left allemande — do sa do — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — down middle right and left thru — flutter wheel — sweep one quarter more — pass thru — right and left thru — veer to left — ferris wheel — pass thru — swing — promenade.
Comment: Two companies offering this tune this month will hurt the sales. Two bad more companies do not use the record tune clearing house committee of CALLERLAB. Tune is well played and dance choreography adequate.

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Jeanne Briscoe

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Callers can handle all phases of this release. Rating: **

BACK ON MY MIND AGAIN — C Bar C 544
Key: F Tempo: 132 Range: HD
Caller: Jim Congleton LC
Synopsis: (Break) Circle left — left allemande — partner do sa do — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — do sa do corner — square thru three hands — trade by — square thru again three hands — trade by — swing corner — promenade.
Comment: Another overdub to permit caller to indicate his capabilities which is not over done. Too bad two companies issued this tune. The instrumental is above average. Nothing outstanding in figure. The overall release would be average. Rating: **

BLUE EYES CRYING IN THE RAIN — Bogan 1311
Key: E Tempo: 130 Range: HC Sharp
Caller: Tommy White LB
Synopsis: (Break) Four ladies chain three quarters — sides face grand square — left allemande — weave ring — do sa do — promenade (Alternate break) Four ladies chain three

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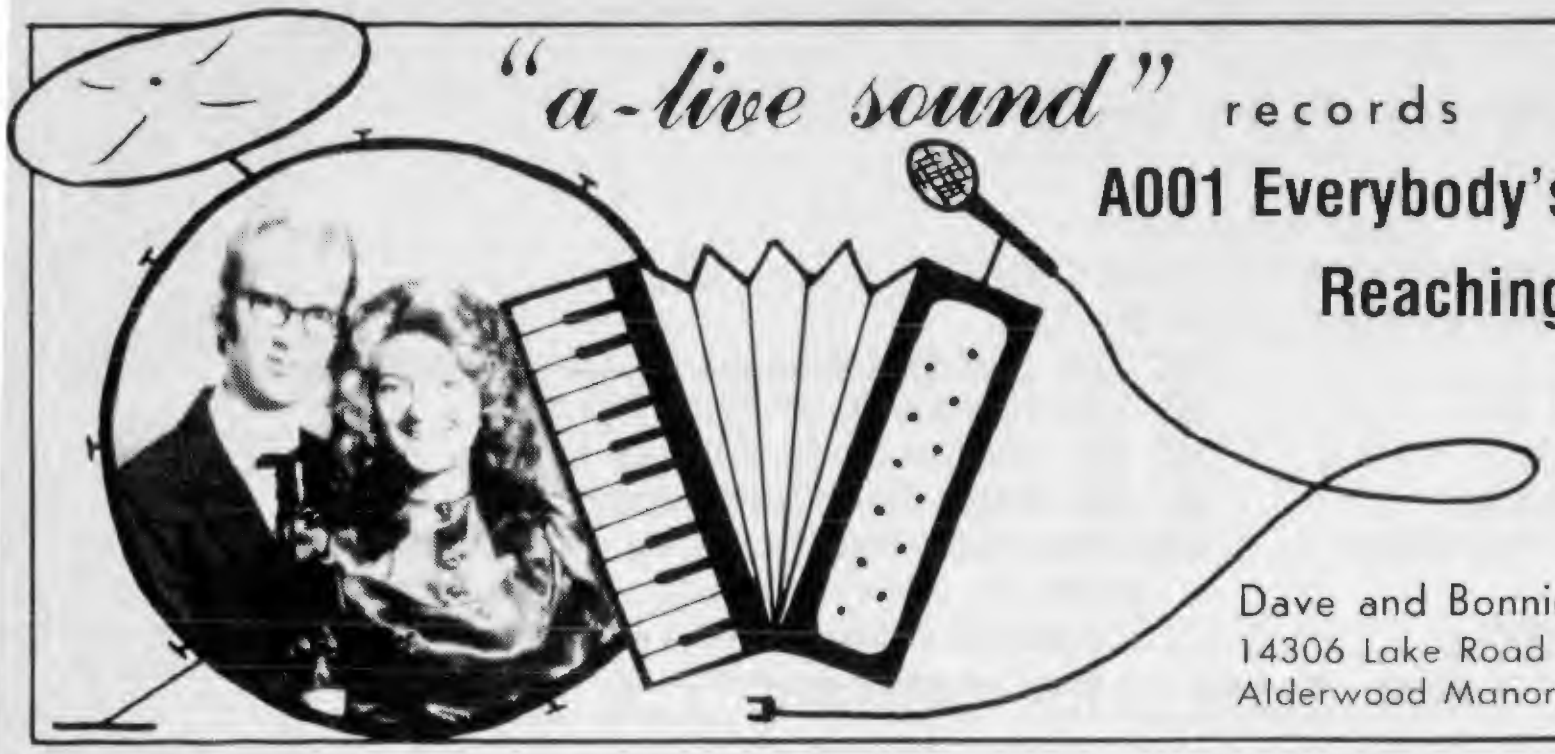
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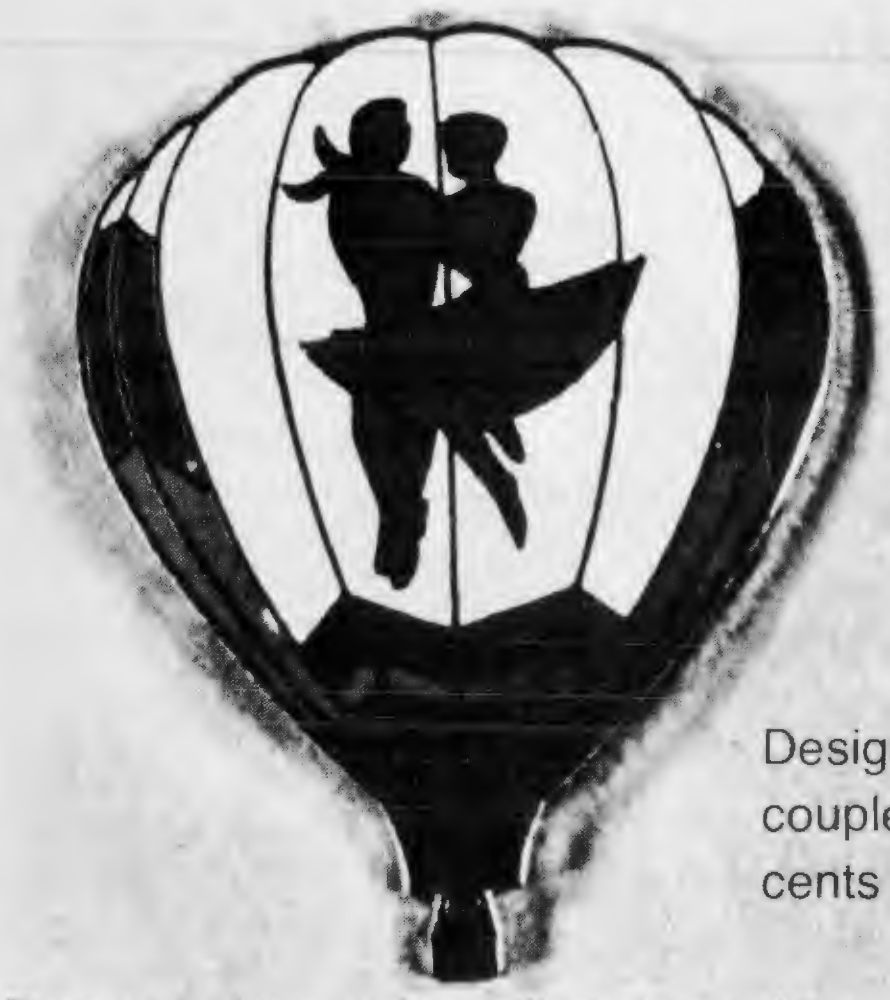
quarters — join hands circle left — roll a half sashay — circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade half way — into middle square thru four hands — swing thru — boys run — wheel and deal — square thru three quarters — trade by — swing corner — promenade (Alternate figure) Heads square thru four hands — corner do sa do — swing thru — boys run right — wheel and deal — right and left thru — rollaway — pass thru — U turn back — swing corner — promenade.

Comment: Nice calling by Tommy and he offers three different dance figures so the caller can select the one he likes best. All the movements are Mainstream. The tune is easy and standard and the music is average. Rating: **

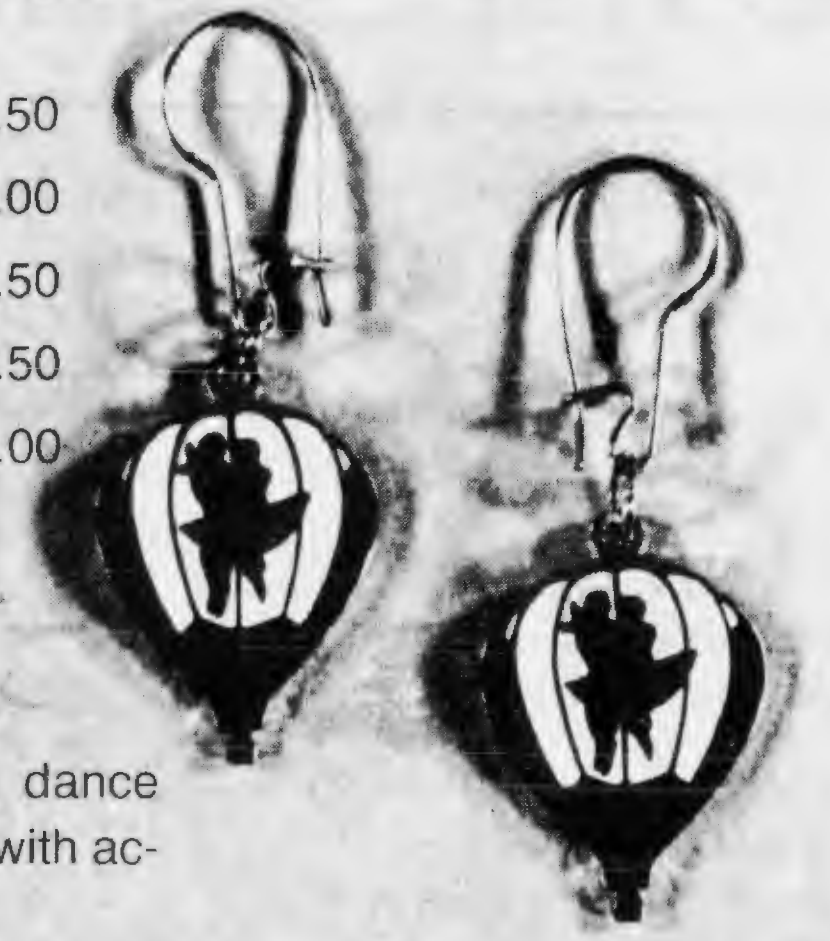
LITTLE RED WAGON — Prairie 1016
Key: C Tempo: 128 Range:HA
Caller: Johnnie Scott LG

Synopsis: (Opener-break) Four ladies chain — join hands circle left — ladies center men sashay — circle left — ladies center — men sashay — circle left — allemande left — grand right and left — promenade — home swing (Ending) Sides face grand square — four ladies chain — chain back — roll promenade

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(Figure) Heads square thru four hands — corner do sa do — swing thru two by two — boys run — tag the line — wheel and deal — grand right and left — swing — promenade — swing at home (Alternate figure) Heads square thru four hands — corner do sa do — swing thru two by two — girls fold — peel off to two-faced line — ferris wheel — centers pass thru — curlique — follow your neighbor and spread — swing corner — promenade.

Comment: Unusual that after several years two companies bring back this tune at the same time. Once again, CALLERLAB record tune clearing house committee could help. This is a good instrumental. Figure is average with good calling by Johnnie. Rating: **

COTTONFIELDS — Blue Star 2082
Key: E Flat & F **Tempo: 130** **Range: HD**
Caller: Lem Smith **LE Flat**

Synopsis: (Break) Join hands circle left — allemande left — allemande thar — form a star — boys back up right hand star — shoot star full around — pull corner by — left allemande — swing own — promenade (Figure) One and three square thru four hands — right and left thru — curlique — walk and dodge — chase

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right — boys run right — right and left thru — ladies lead dixie style — left allemande — walk by one — swing next — promenade.

Comment: A rhythmic dance that kept the dancers moving to a nice bit of choreography. The key change seemed to offer a lift to the dance that was nicely called by Lem. Although the tune has been used before this one seemed to be the best. Rating:**

DEAL — Blue Star 2080
Key: G Tempo: 130 Range: HD
Caller: Nate Bliss LB

Synopsis: (Break) Circle left — left allemande — partner box the gnat — wrong way grand — pull partner by — left allemande — swing own — promenade (Figure) Heads square thru four hands — do sa do — swing thru — boys run right — wheel and deal — right and left thru — dive thru — square thru three quarters —corner swat flea — promenade.

Comment: An average release that is not Nate's best effort. Tune is nothing outstanding and the figure offers average dance movements. The words could have been better in rhyming fashion or the tune doesn't seem to fit word pattern to this reviewer. Rating: *+

GYPSY FEET — Texcap 104
Key: C Tempo: 126 Range: HD
Caller: George Leverett LG

Synopsis: (Opener-Ending) Four ladies chain — rollaway — circle left — four ladies rollaway — circle — allemande left — weave ring — do sa do — promenade (Middle break) Sides face grand square — four ladies chain three quarters — rollaway — swing — promenade (Figure) One and three rollaway — star thru — do sa do make ocean wave — balance — girls trade — girls run — tag the line — turn to right ferris wheel — square thru three quarters — everybody pass thru — allemande left — swing — promenade.

Comment: A rhythmic dance that offers a slower relaxed tempo with enough dance action to keep dancers moving. The instrumental is very adequate and caller using it should have no problems. Dancers felt it was a little tiresome but others may have a different opinion. Rating: **

RAINBOW RIDE — Hi-Hat 5003
Key: B Flat Tempo: 128 Range: HB Flat
Caller: Dave Hoffman LA

Synopsis: (Break) Sides face grand square — four ladies promenade — swing at home — left allemande — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — boys run right — ferris wheel — center two pass thru — box the gnat — right and left grand — swing — promenade (Figure Mainstream Plus 1) Heads pair off — swing thru — girls circulate — boys trade — boys run — bend the line — touch one quarter — triple scoot — all eight circulate — triple scoot again — boys run right — swing corner — promenade (Figure Mainstream Plus 2) Heads flutter wheel — square thru four hands — circle four with outside two — break make a line — up to middle and back — load the boat — square thru three hands — swing corner — promenade.

Comment: The melody may be difficult for callers as it is not too easy to call. Dave does a nice job. The music on Hi-Hat recently sounds very much the same and altering the instrumentation would seem to help. Nothing wrong with this music and it is well played. Use of several levels on material allows callers a wide range. Rating: *+

GYPSY WOMAN — Prairie 1017
Key: D Tempo: 127 Range: HB
Caller: Claude Ross LC Sharp

Synopsis: (Break) Circle left — left allemande — do sa do — left allemande — weave ring — do

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sa do — promenade (Figure) Heads square thru four hands — do sa do corner — swing thru — boys run right — wheel and deal — right and left thru — dive thru — square thru three quarters — swing corner — promenade (Alternate figure) Head two promenade halfway — down middle curlique — boys run right — swing thru — spin the top — right and left thru — rollaway half sashay — star thru — trade by — swing corner — promenade.

Comment: Very very relaxing call on this release with a tempo that is not rushing. The tune is country all the way with not bad music. A sense of rhythm change during middle of record offers a different feeling as the drums back off. Their return gives a different beat feeling. Rating: **

BLOWING IN THE WIND — Lore 1173
Key: C Tempo: 130 Range: HC
Caller: Harold Bausch LB

Synopsis: (Break) Circle left — allemande left — home do sa do — men star left — turn partner right — corner allemande — swing at home — promenade (Optional Break) Grand parade (Figure) Head ladies chain — half square thru — right and left thru — same two swing thru — box the gnat — right and left thru — do sa do — swing corner — promenade.

Comment: A reissue of an old release. Seems an easy tune for callers to use. Grand parade in break offers a litle different choreography. Dance movements are all very danceable and could be used for newer dancers. Rating: *+

EUMERALLA SHORE — Rockin' A
Key: D Tempo: 132 Range: HD
Caller: David Cox LA

Synopsis: (Break) Walk around corner — turn partner left — men star right — ladies promenade — left allemande — turn partner right — men star left — girls walk forward the other way — turn partner by right — left allemande — do sa do — swing — promenade (Figure) Head two couples promenade halfway — sides right and left thru — half square thru — split outside two — round one — make a line — up and back — ends box the gnat — centers cross trail — ends pull by — corner swing — left allemande — promenade.

Comment: A different bit of choreography that added a little to the dance. A quick adaptation to the swing was experienced. The explanation of the Australian terms was interesting and helpful to callers who may use the record. Music seemed well played. Dancers had mixed emotions on the dance. Rating: *+

TRY A LITTLE KINDNESS — Rockin' A
Key: C Tempo: 130 Range: HD
Caller: David Cox LC

Synopsis: (Break) Four ladies chain — heads square thru — sides promenade halfway — meet those two right and left thru — left allemande — weave ring — do sa do partner — left allemande — swing — promenade (Figure) Heads square thru four hands — swing thru — centers trade — spin chain thru — boys circulate — boys run right — promenade — sides wheel around — square thru three quarters — swing corner — promenade.

Comment: Word metering may need working on by the average caller. Dance figure offers standard movements and a spin chain thru. Music is average. Good guitar lead helps in instrumental. Rating: *+

ALL AT ONCE IT'S FOREVER — JoPat 203
Key: D Tempo: 128 Range: HB
Caller: Joe Porritt LA

Synopsis: (Break) Sides face grand square — four ladies chain — chain back — all promenade (Figure) Heads star thru — pass thru — circle four — break make a line — pass the ocean — recycle — do sa do — swing thru two by two — boys trade — turn thru — left al-





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131 Happy Days Are Here Again by Ron Shaw

lemande — promenade.
Comment: Instrumental has a nice feeling and the rhythm track has a good balance. Whether all callers will be able to capably call this will have to be determined. The dance seemed a little monotonous towards end. Rating: *+

GIMME BACK MY BLUES — C Bar C 551
Key: A & B Flat
Tempo: 135 Range: HD
Caller: Curt Davis LA
Synopsis: (Break) Circle left — left allemande — do sa do — left allemande — weave ring — do sa do — promenade (Figure) Head two couples square thru four hands — do sa do — ocean wave — recycle — sweep a quarter — star thru — right and left thru — rollaway half sashay — pass thru — U turn back — swing corner — promenade.
Comment: Too bad this is about the fourth recording of the same tune to be released as the lateness will naturally reduce its sales potential. This record has good music with an average figure. Tempo increases slightly as record progresses. Rating: **

BABY I'M BURNIN' — Red Boot 242
Key: C Tempo: 132 Range: HE Flat
Caller: Mike Hoose LC
Synopsis: (Break) Walk around corner — see saw own — join hands circle left — men star right — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — walk in square thru four hands — right and left thru — veer left — ferris wheel — square thru three quarters — swing corner — promenade.
Comment: A rock sound featuring a trumpet lead at times with a sound effect on the term "hot as a pistol" that might have been adopted from outer space. Figure is average and music adequate. Nothing more difficult than a ferris wheel. Unusual instrumental. Rating: **

CABARET — Dance Ranch 651
Key: C Tempo: 130 Range: HC
Caller: Jim Mayo LC
Synopsis: Circle left — allemande left — do sa do own — four ladies promenade — turn partner right — corner left allemande — promenade (Figure) Heads right and left thru — square thru four hands — swing thru — swing thru again — do sa do — make a wave — balance — all circulate — swing corner — promenade.
Comment: Another release of Cabaret but the tune was due for a reissue. Nice music with easy dance choreography by Jim and is one

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of his best releases. This show tune will be enjoyed by many and most callers can handle. Rating:**

SWEET MELINDA — D & R CW146
Key: C Tempo: 130 Range: HC
Caller: Ron Russell LC
Synopsis: (Break) Circle left — allemande left — do sa do — men star left — turn thru — allemande — weave ring — do sa do — promenade (Figure) One and three promenade halfway — down middle right and left thru — rollaway — star thru — make right hand star — heads star left — same two square thru three hands — trade by — swing corner — promenade.
Comment: Fine instrumental with good balance and feeling. Dancers have to move right long as the figure is closely timed. Most callers can handle as the dance movement and tunes are not difficult. Dance has a lot of enthusiasm to it. Rating: **

FLIP HOEDOWN

OZARK ROMP — Four Bar B 6003
Key: C Tempo: 132
Callers: Bill Owsley & Bob Carmack
Comment: An above average hoedown with a good banjo lead. The question that is always present is, whether one hoedown flip will be a good seller. Most companies find not enough sales to produce but this may be different. Flip side uses two callers. Rating: *+

HOEDOWNS

OLE JOE CLARK — Kalox 1234
Key: A Tempo: 132
Music: Kalox Rhythm Boys

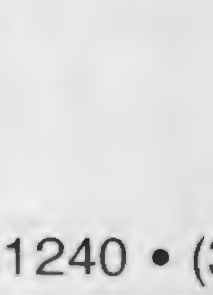
OLE SAL — Flip side to Ole Joe Clark
Key: A Tempo: 132
Music: The Jewel Men
Comment: Both releases give off the old time hoedown feeling as they feature a fiddler and banjo back up. A guitar lead on Ole Joe Clark allows another banjo back up. Strong afterbeat makes the tunes easy to use. Rating: **

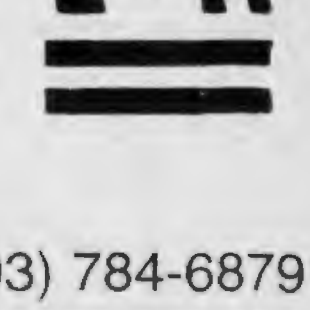
HANDS ACROSS THE SEA

A few years ago Yogi Hada of Kobi, Japan, visited the St. Louis, Missouri, area as a guest of Dan and Pauline Sakahara. While in the area he met members of the Squares 'n Pairs

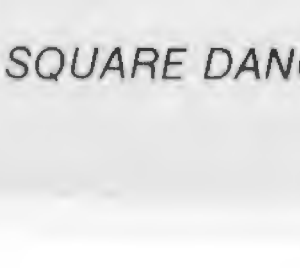

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RR 126 SUMMERTIME - Wade
RR 127 READY FOR THE TIMES TO GET BETTER - Wade
RR 128 TODAY I STARTED LOVING YOU AGAIN - Wade
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RR 130 WHO AM I TO SAY - Kip
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square dance club and became a devotee of square dancing. Upon returning to Japan after his initial visit, he organized and taught a square dance class that eventually became the "Squares 'n Pairs East," a tribute to the many friends he had made among the members of the parent club. On a recent visit to St. Louis he demonstrated that he had become quite a competent caller. Who needs "detente" when we have square dancing?

IN MEMORIAM

Once again we must report the passing of active members of square and round dancing.

Bill Camp, Jacksonville, Florida, suffered a fatal heart attack in March. Bill had retired from calling in 1977 but continued to dance.

Wilma Hoch, Wichita, Kansas, was killed in an automobile accident. Wilma was an active leader and square dance booster.

Tom Bradt, Maple Shade, New Jersey, passed away suddenly in May. Tom was a round dance teacher and V-Pres. of URDC.

We join with their many friends in sending condolences to members of the families.

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Aug. 10-11 — 22nd S/R/D Festival, Convention Center, New Orleans, La.
Aug. 10-12 — 21st Annual Weekend S/D, Chaparral Center, Ruidoso Downs, N.M.
Aug. 10-12 — Monterey S/D Festival, High School, Seaside, California
Aug. 16-19 — 15th Jekyll Island Jamboree, Jekyll Island, Georgia
Aug. 17-18 — Sun Fun, Convention Center, Myrtle Beach, South Carolina
Aug. 17-26 — Show-Me Square Up #3, The Village, Sedalia, Missouri
Aug. 18 — 6th Red Carpet S/D, City Auditorium, Vicksburg, Mississippi
Aug. 19 — Annual Royal Palm Festival S/R/D, Auditorium, W. Palm Beach, Fl.
Aug. 24-25 — 4th Annual MASDA S/R/D Convention, Queen Elizabeth Hotel, Montreal, Quebec
Aug. 24-25 — 11th Annual Peach Festival, Grand Junction, Colorado

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Sept. 22—Gilbert, MN.
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Sept. 23—Moorehead, MN. 2-5
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Aug. 31-Sept. 2 — Square Affair, Convention Center, Fairgrounds, Santa Maria, Ca.
Aug. 21-Sept. 2 — Labor Day Festival, Red Rock State Park, Gallup, New Mexico
Aug. 31-Sept. 3 — 8th Weekend, Hidden Valley Campground, Archbold, Ohio
Aug. 31-Sept. 3 — Labor Day Weekend, Turkey Run State Park, Marshall, Indiana
Aug. 31-Sept. 3 — Labor Day Weekend, Ballroom, Conneaut Lake, Pennsylvania
Sept. 1-3 — 25th EAASDC European Roundup, Frankfurt/Main, Germany
Sept. 7-8 — 30th State S/D Festival, Convention Center, Little Rock, Arkansas
Sept. 7-9 — Shindig '79, Duluth Arena, Duluth, Minnesota
Sept. 8 — 20th Anthodite Festival, Ressie Jeffries Int. School, Front Royal, Va.
Sept. 8 — 15th Annual ORA Fall Roundup, Bell Auditorium, Augusta, Ga.
Sept. 13-15 — 8th Annual State S/R/D Convention, Coliseum, Macon, Georgia
Sept. 14-15 — Fun Festival, Calaveras Co. Fairgrounds, Angels Camp, California
Sept. 21-22 — Autumn Leaves Festival, Peabody Base Lodge, Franconia, N.H.
Sept. 21-23 — Fall Ball, Turkey Run State Park, Marshall, Indiana
Sept. 21-23 — Fallin' Leaves Frolic Weekend, Pokagon State Park, Angola, Indiana
Sept. 22-29 — Septemberfest, Kentucky Dam Village State Park, Gilbertsville, Ky.
Sept. 27-29 — 18th Delaware S/R/D Convention, Sheraton Hotel, Philadelphia, Pa.
Sept. 28-29 — 9th State S/R/D Convention, Gothenburg, Nebraska
Sept. 28-29 — 4th Eastern N.M. State S/D Festival, Roswell, New Mexico
Sept. 28 — West of England Convention, Mortehoe, Devon, England
Sept. 28-30 — Flaming Leaves Festival, Olympic Arena, Lake Placid, New York
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ROUND THE WORLD of SQUARE DANCING

(continued from page 42)

Italy

"Spring Fever" was the order of business during the weekend in April when the Mediterranean Area Square Dance Association held its 4th semi-annual square dance jamboree in Pinetmare (near Naples). The affair was hosted by the Sandcastle Swingers and was attended by 16 squares of dancers. Those "traveling" the greatest distance to participate were two dancers from the Gator Promenaders of North Carolina, currently in Naples aboard the USS Inchon. The next semi-annual jamboree is scheduled for September 28th and 29th near Aviano in Northern Italy. *–Ilse Wersin*

Massachusetts

From all accounts the open forum held in March by WMSARDA was a great success. Fifty people were in attendance to participate in discussions on such topics as holding old dancers and maintaining interest of new dancers; workshops; teens mixing with adults; functions of organizations; quantity of lessons; competition among dancers; banner raids; callers and cuers fees and dance levels. Although there were no definite answers, the results were very encouraging. Dick Smith was moderator for the forum.

Michigan

The Cook family boasts of three generations in the field of square dance calling. John, Jr. is the caller for the Boots and Bows in Hudsonville; father Jack calls for several clubs



A trio of Cooks

in the area; grandfather John, Sr. spends his winters in Florida calling for clubs there. The Cook's Three Generation dance is a gala affair, held for the family and friends each year in June in Hastings.

Louisiana

For the second time members of the Metropolitan New Orleans Area Square and Round Dance Association were asked to perform for the Jazz and Heritage Festival which was held on three successive weekends in April and May. Dancers who put on the square dance exhibition were made up of Board members. Two squares were on stage with two couples in the wings as standbys. Johnny Creel was the caller.

Despite a terrible rainstorm, 500 people attended the Bar-None Saddle-ites big Mardi Gras party in February. The club had a miniature Mardi Gras with marching groups, flambeau carriers, floats and throw-outs. Saddle-ites doubloons were given out with prizes for the prettiest, funniest and most original costumes. On March 16th the club graduated a class of 71 couples, bringing the Saddle-ites total membership to 700 people.

Georgia

The Rose City Squares entertained the "Peanut Brigaders" and their hostess, Mrs. Rosalynn Carter, at a reunion during the 58th Rose Festival in Thomasville. On April 26th, the Peanut Brigade and Mrs. Carter were first treated to a barbecue dinner and then watched as the entire membership performed an exhibition tip of patter and a singing call. The square dance activities then moved to the one-night stand format with most of the guests participating. Mrs. Carter led the way with Harry Herndon as her partner. Guest caller for the evening was Cleo Herndon from Pavo, Georgia.

Alaska

The Alaska First Singles Square Dance Club of Anchorage hosted their 2nd annual Callers' Appreciation Dance in May. With Wayne Easton of Kent, Washington, as guest caller, the dancers were entertained with two evenings and one afternoon of dancing and workshops. Dedication to their eight local and two guest callers was done through honor badges, corsages and gifts. It was commented that the Alaska First Singles dedication to all of the callers of the area was a unique dance that could possibly be practiced in other areas.

– Margie Winters

Germany

About 500 dancers from 45 European clubs attended the Berlin Square Dance Association's European Spring Jamboree in April in Berlin. All qualified for the special "Behind the Iron Curtain" badge. Traveling to and from Berlin requires adherence to certain stringent procedures but a number of dancers took the opportunity to visit East Berlin. Al-

though dancing was fun, a somber note did creep in on those occasions when the division between East and West became so apparent. However, good spirits prevailed and everyone agreed that it was a memorable event.

High jinks at the U.S.A.F. Officers Club, Tempelhof, West Berlin, on April 20. It was graduation night for the Berlin Dancing Bears' new class, taught by club callers, Cleve and Missy Cooper. The ballroom of the club had been converted into a square dance setting and decorations included facsimile mortarboards and rolled diplomas on doors and walls. The ceremonies were preceded by a buffet supper featuring a "Dancing Bear" cake concocted by club member, Jo McAuslan. Prez, Dee Murphy, and her husband Bill had the evening's schedule well in hand and what a schedule! General dancing with club members, class members and guests was followed by a wild array of skits and participating fun for everyone. The graduation itself was a little more serious, following the "four seasons of the square routine" and graduates received their diplomas. Missy and Cleve were presented with gifts from the class which is now launched into the square dance world. Dancing Bears include members of the American Military stationed in West Berlin and some of the Germany residents as well. – *Helen Orem*

PAGING THE ROUND DANCERS

ROUNDANCER MODULE



Lois and Jim Odum – Bloomington, MN.

DURING THE FALL of 1963, while still in a square dance class in Fargo, North Dakota, Jim and Lois Odum were exposed to round dancing at the parent square dance club in Moorhead, Minnesota. At that time no formal teaching arrangements were available, but dances were being taught by the Latvales in Fergus Falls and brought home by other couples, who then taught them to couples who were interested. Numerous dance routines were learned in this manner without benefit of basic classes.

Shortly after having become familiar with the several dances which were popular at the time, Lois was approached by one couple who wished to learn a particular dance. Their regular teacher having been transferred out of town, the Odums agreed. On the appointed night, several other couples arrived and from then on class was in session and finally grew into larger facilities, where it flourished until the Odums were transferred to Minneapolis in 1968.

Square dance activities were resumed in Minneapolis and Lois and Jim attended a round dance class taught by Al and Jeanne Johnson. When Al retired the Odums were pressured into teaching and started their first class in 1970. Since that time they have conducted a basic class and an easy-intermediate class weekly, September through April, and would enjoy a third class to bring the two together if they could just find the time.

In addition to conducting classes, Jim and Lois teach and cue at five square dance clubs and try to do whatever is asked at state conventions and other functions where rounds are a large part of the program. They have held office in a local callers' organization and in the Minnesota Round Dance Council.

In 1974 Jim and Lois attended their first seminar with Manning and Nita Smith which really sparked the desire to further extend themselves. They have since attended the Round-A-Rama in Indiana with the Palmquists, Easterdays and Lovelaces. In addition to their own personal enjoyment of these seminars they hope to be better able to guide those who come to them as students into good dance habits.

"We have had an immense amount of enjoyment from round dancing and desire to bring others to respond to the excellent music and choreography which abounds in the field today. It is exceedingly difficult to put into words how it feels to watch couples progress from a halting step, close, step, to a good execution. Teaching rounds has to be a labor of love."

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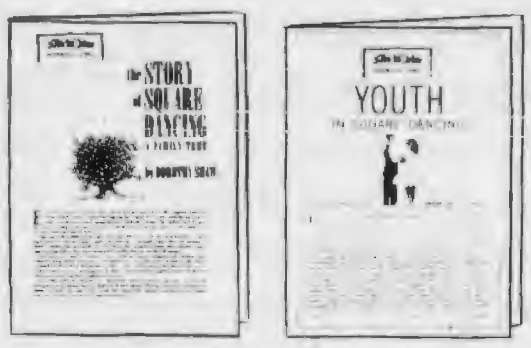
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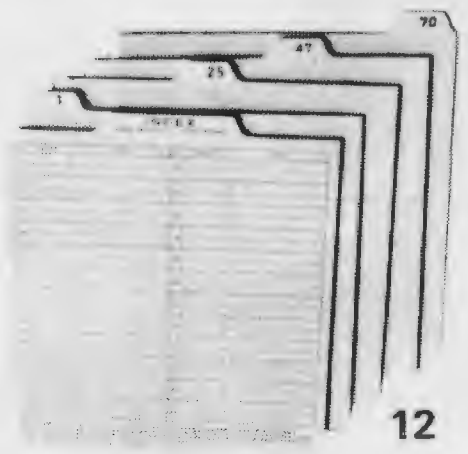
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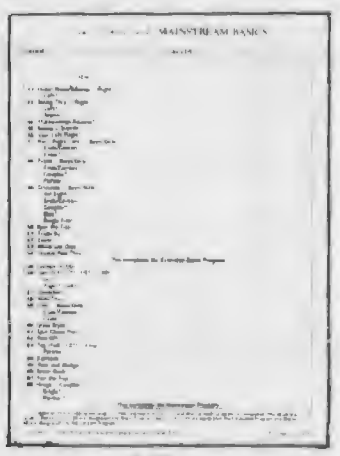
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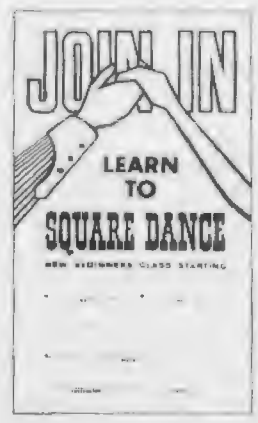
18. & 19. Temporary Name Tags indicate 18 or 19 ($2.75 per 100; minimum order 100) (Plus 50¢ postage per 100)



20

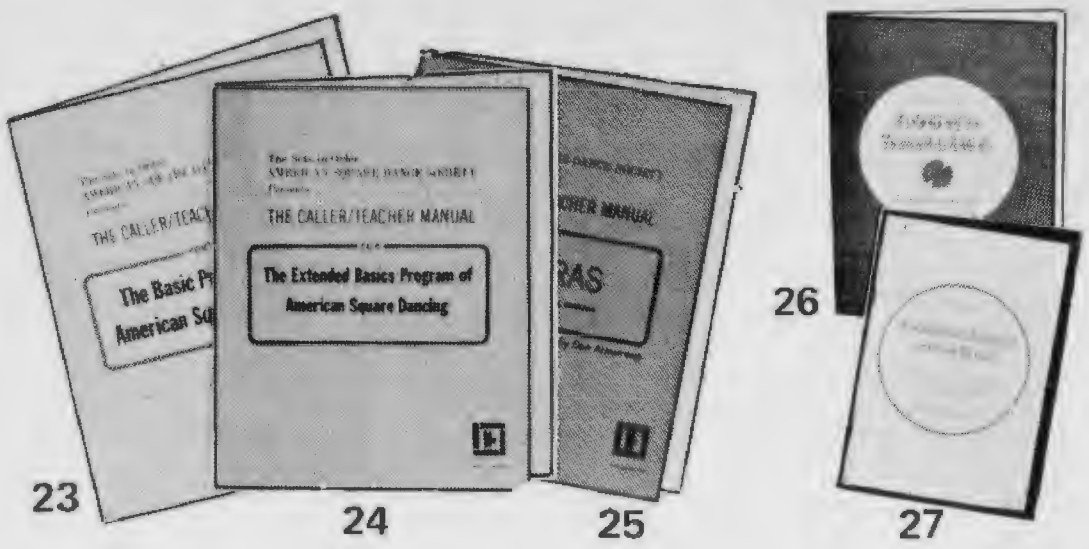
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22

20. Learn to Square Dance Poster (black & red ink) ($1.50 per dozen; minimum order 12) (Plus 50¢ postage per dozen)
21. Learn to Square Dance Poster (black & white) $1.00 per dozen; minimum order 12) (Plus 50¢ postage per dozen)
22. Learn to Square Dance Post Cards ($2.75 per 100; minimum order 100) (Plus 65¢ postage per 100)



23 24 25 26 27

23. Caller/Teacher Manual for the Basics ($5.00)
24. Caller/Teacher Manual for the Extended Basics ($5.00)
25. Caller/Teacher Manual for Contra Dancing ($5.00)
26. American Round Dancing — Hamilton ($2.50)
27. Round Dance Manual — Hamilton ($5.00)

IMPORTANT—POSTAGE COSTS

Please add the following postage on items listed:

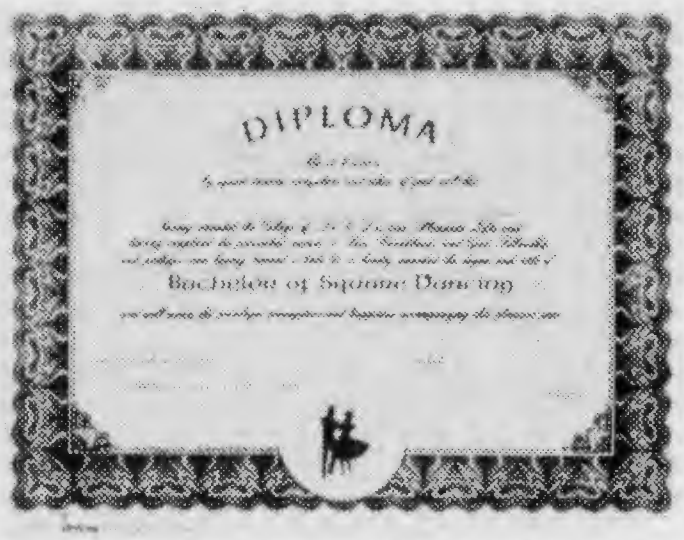
ALL HANDBOOKS (1-9) 1 book 20¢; 2-10 50¢; 11-30 85¢; 31-50 $1.00; 51-100 $1.90; Over 100 $1.90 plus 1¢ for each additional Handbook

ALL MANUALS add 50¢ postage each

DIPLOMAS (either Square or Round Dance) 1-10 50¢; 11-20 65¢; 21-50 $1.00; 51-100 $1.20

RECORDS (Bob Ruff Teaching Series 6000 & 6501) Add 50¢ for 1; 60¢ for 2 or 3; 70¢ for 4. Add 10¢ additional postage for each record over 4.

NOTE: In most cases it is far less expensive and much faster to ship by United Parcel. We would have to have your street address rather than a post office box number to ship via UPS.



28
29



30



31

28. Square Dance Diplomas — for your graduates. Minimum order 10 (10¢ each)
29. Round Dance Diplomas — Minimum order 10 (10¢ each)
30. Microphone Cozy ($7.80 plus $1.00 postage)

The Bob Ruff Teaching Records (with calls and written instructions) 4 records in this series $5.95 each. LP 6001 - Level 1; LP 6002 - Level 2; LP 6003 - Level 3; LP 6501 - Party Dancing to Level 1

The Sets in Order AMERICAN SQUARE DANCE SOCIETY

MEMBERSHIP APPLICATION AND ORDER FORM

462 North Robertson Boulevard • Los Angeles, California 90048

No.	Qty	Description	Cost Each	Total

No.	Qty	Description	Cost Each	Total

Please include postage. See box above.

Please send me SQUARE DANCING for 12 months. Enclosed is my membership fee of $7.00 to The SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

New ☐ Renew ☐

Calif. add 6% Sales Tax
(on purchases other than subscriptions)

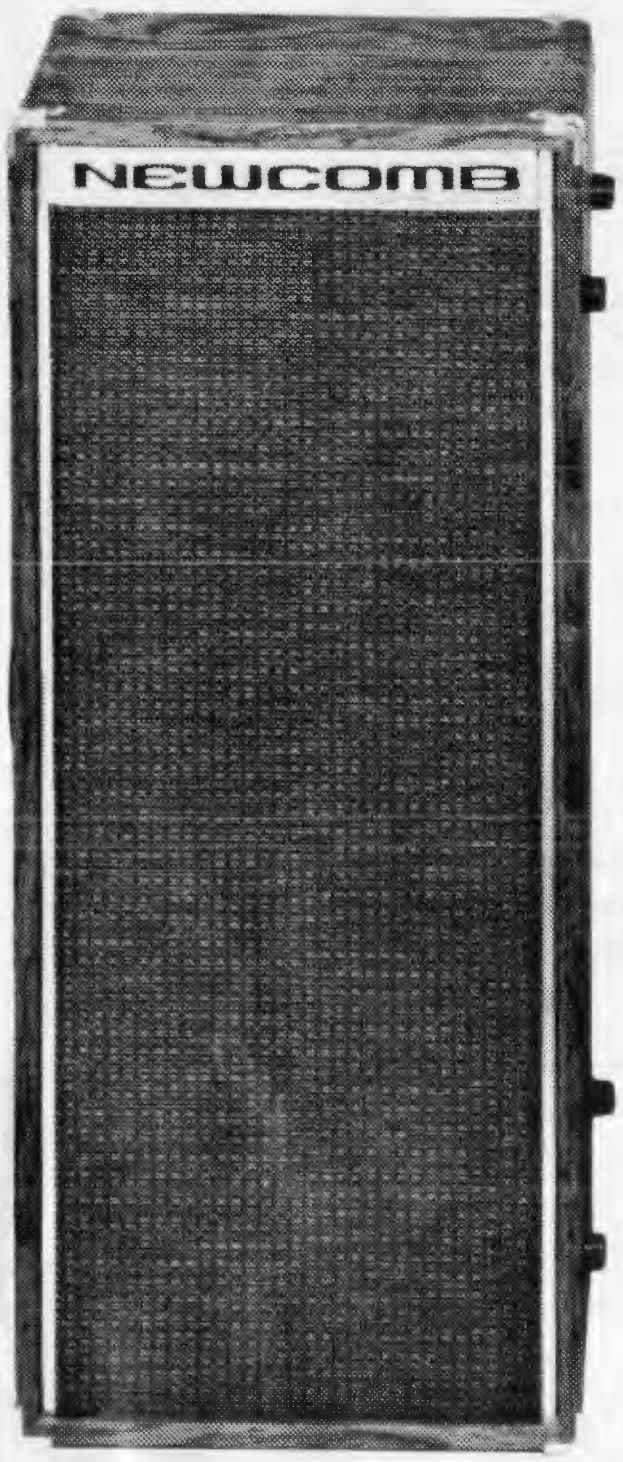
Total Amount (Enclosed) $ _____

fashion feature



Summertime and the dancin' is easy in this sleeveless, bright yellow daisy print dress worn by LaVerne Maddux. Crisp, white polyester pique lapels are stitched down the bodice with a one-inch double ruffle trim. Bright green ribbon accents these ruffles as well as the 3" ruffle on the skirt. The cording at the waist repeats the green accent. The skirt has six gores. A scoop neckline gives an opportunity for summer jewelry.

NEWCOMB®

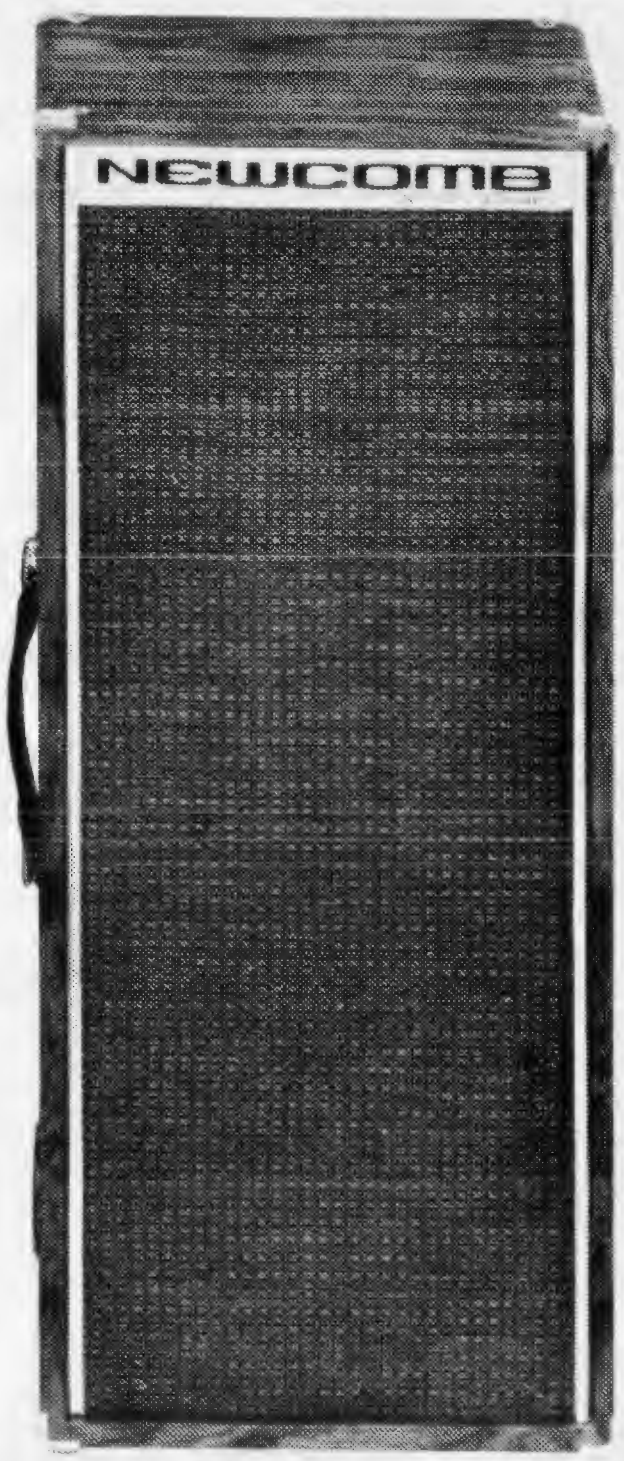


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AVT-1270V-2461

$659.85

FOB Los Angeles
Calif. add 6% Sales Tax





Light weight but powerful best describes the AVT Series with a power output of 100 watts peak, 25 watts rms. High efficiency column speakers provide a concentrated beam of sound with attendant reduction in PA feedback problems for large halls and auditoriums. The amplifier/turntable weighs 17 pounds (6-7/8" X 14-1/16" X 14-1/16"); each CS 461 column speaker is 24 pounds (9-1/4" X 12-1/4" X 29"). Outstanding phono pickup and feather weight tone arm from the T Series are used to almost eliminate record wear. The dual-viewing neon strobe is visible even with a 12" LP on the turntable. Mike input accepts either a high or a low impedance dynamic microphone without modification. Special remote music volume control jack and Newcomb's exclusive pause master switch are featured in this system. Special circuitry protects output devices against overdriving, overloading and shorted speakers or leads.

Write for Details

Also available — AVT 1270V-2HF — $489.95
(System with split-case open back speaker assembly)

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